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THE
FLORENTINE PAINTERS
OF THE RENAISSANCE

WITH AN INDEX TO THEIR WORKS

BY

BERNHARD BERENSON

AUTHOR OF "VENETIAN PAINTERS OF THE RENAISSANCE,"
"LORENZO LOTTO, 'CENTRAL ITALIAN PAINTERS
OF THE RENAISSANCE'"

THIRD EDITION, REVISED AND ENLARGED

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(For revised edition)

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Pietro Cavallini The study of his fresco at S Cecilia in Rome, and of the other works that readily group themselves with it, has illuminated with an un hoped-for light the problem of Giotto's origin and development I felt stimulated to a fresh consideration of the subject The results will be noted here in the inclusion, for the first time, of Cimabue, and in the lists of paintings ascribed to Giotto and his immediate assistants

B B

Boston, November, 1908

PREFACE TO THE SECOND EDITION

THE lists have been thoroughly revised, and some of them considerably increased. Botticini, Pier Francesco Fiorentino, and Amico di Sandro have been added, partly for the intrinsic value of their work, and partly because so many of their pictures are exposed to public admiration under greater names. Botticini sounds too much like Botticelli not to have been confounded with him, and Pier Francesco has similarly been confused with Piero della Francesca. Thus, Botticini's famous "Assumption," painted for Matteo Palmieri, and now in the National Gallery, already passed in Vasari's time for a Botticelli, and the attribution at Karlsruhe of the quaint and winning "Nativity" to the sublime, unyielding Piero della Francesca is surely nothing more than the echo of the real author's name.

Most inadequate accounts yet more than can be given here of Pier Francesco, as well as of Botticini will be found in the Italian edition of Cavalcaselle's *Storia della Pittura in Italia* Vol VII. The latter painter will doubtless be dealt with fully and ably in Mr Herbert P Horne's forthcoming book on Botticelli, and in this connection I am happy to acknowledge my indebtedness to Mr Horne for having persuaded me to study Botticini. Of Amico di Sandro I have written at length in the *Gazette des Beaux Arts* June and July 1899.

FIESOLE November 1899.

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THE FLORENTINE PAINTERS OF THE RENAISSANCE

I.

Florentine painting between Giotto and Michelangelo contains the names of such artists as Orcagna, Masaccio, Fra Filippo, Pollaiuolo, Verrocchio, Leonardo, and Botticelli. Put beside these the greatest names in Venetian art, the Vivarini, the Bellini, Giorgione, Titian, and Tintoret. The difference is striking. The significance of the Venetian names is exhausted with their significance as painters. Not so with the Florentines. Forget that they were painters, they remain great sculptors, forget that they were sculptors, and still they remain architects, poets, and even men of science. They left no form of expression untried, and to none could they say, "This will perfectly convey my

meaning Painting therefore offers but a partial and not always the most adequate manifestation of their personality and we feel the artist as greater than his work and the man as soaring above the artist

The immense superiority of the artist even to his greatest achievement in any one art form means that his personality was but slightly determined by the particular art in question that he tended to mould it rather than let it shape him It would be absurd therefore to treat the Florentine painter as a mere link between two points in a necessary evolution The history of the art of Florence never can be as that of Venice the study of a placid development Each man of genius brought to bear upon his art a great intellect which never condescending merely to please was tirelessly striving to incarnate what it comprehended of life in forms that would fitly convey it to others and in this endeavour each man of genius was necessarily compelled to create forms essentially his own But because Florentine painting was pre eminently an art formed by great personalities it grappled with problems of the highest inter

est, and offered solutions that can never lose their value. What they aimed at, and what they attained, is the subject of the following essay

II.

The first of the great personalities in Florentine painting was Giotto. Although he affords no exception to the rule that the great Florentines exploited all the arts in the endeavour to express themselves, he Giotto, renowned as architect and sculptor, reputed as wit and versifier differed from most of his Tuscan successors in having peculiar aptitude for the essential in painting *as an art*.

But before we can appreciate his real value, we must come to an agreement as to what in the art of figure painting—the craft has its own altogether diverse laws—the essential, for figure painting, we may say at once, was not only the one preoccupation of Giotto, but the dominant interest of the entire Florentine school.

Psychology has ascertained that sight alone gives us no accurate sense of the third dimension

In our infancy, long before we are conscious of the process, the sense of touch, helped on by muscular sensations of movement, teaches us to appreciate depth, the third dimension, both in objects and in space

In the same unconscious years we learn to make of touch, of the third dimension, the test of reality. The child is still dimly aware of the intimate connection between touch and the third dimension. He cannot persuade himself of the unreality of Looking Glass Land until he has touched the back of the mirror. Later, we entirely forget the connection, although it remains true, that every time our eyes recognise reality, we are, as a matter of fact, giving tactile values to retinal impressions.

Now, painting is an art which aims at giving an abiding impression of artistic reality with only two dimensions. The painter must, therefore, do consciously what we all do unconsciously,—construct his third dimension. And he can accomplish his task only as we accomplish ours, by giving tactile values to retinal impressions. His first business, therefore, is to rouse the tactile sense, for I must have the

illusion of being able to touch a figure, I must have the illusion of varying muscular sensations inside my palm and fingers corresponding to the various projections of this figure, before I shall take it for granted as real, and let it affect me lastingly

It follows that the essential in the art of painting—as distinguished from the art of colouring, I beg the reader to observe—is somehow to stimulate our consciousness of tactile values, so that the picture shall have at least as much power as the object represented, to appeal to our tactile imagination

Well, it was of the power to stimulate the tactile consciousness—of the essential, as I have ventured to call it, in the art of painting—that Giotto was supreme master. This is his everlasting claim to greatness, and it is this which will make him a source of highest æsthetic delight for a period at least as long as decipherable traces of his handiwork remain on mouldering panel or crumbling wall. For great though he was as a poet, enthralling as a story teller, splendid and majestic as a composer, he was in these qualities superior in degree only, to many of

the masters who painted in various parts of Europe during the thousand years that intervened between the decline of antique, and the birth, in his own person, of modern painting. But none of these masters had the power to stimulate the tactile imagination, and, consequently, they never painted a figure which has artistic existence. Their works have value, if at all, as highly elaborate, very intelligible symbols, capable, indeed, of communicating something, but losing all higher value the moment the message is delivered.

Giotto's paintings on the contrary, have not only as much power of appealing to the tactile imagination as is possessed by the objects represented—human figures in particular—but actually more, with the necessary result that to his contemporaries they conveyed a *keener* sense of reality, of life likeness than the objects themselves'. We whose current knowledge of anatomy is greater, who expect more articulation and suppleness in the human figure, who, in short, see much less naively now than Giotto's contemporaries no longer find his paintings more than life like but we still feel

them to be intensely real in the sense that they still powerfully appeal to our tactile imagination, thereby compelling us, as do all things that stimulate our sense of touch while they present themselves to our eyes, to take their existence for granted. And it is only when we can take for granted the existence of the object painted that it can begin to give us pleasure that is genuinely artistic, as separated from the interest we feel in symbols.

At the risk of seeming to wander off into the boundless domain of æsthetics, we must stop at this point for a moment to make sure that we are of one mind regarding the meaning of the phrase "artistic pleasure," in so far at least as it is used in connection with painting.

What is the point at which ordinary pleasures pass over into the specific pleasures derived from each one of the arts? Our judgment about the merits of any given work of art depends to a large extent upon our answer to this question. Those who have not yet differentiated the specific pleasures of the art of painting from the pleasures they derive from the art of literature, will be likely to fall into

the error of judging the picture by its dramatic presentation of a situation or its rendering of character will, in short, demand of the painting that it shall be in the first place a good *illustration*. Those others who seek in painting what is usually sought in music, the communication of a pleasurable state of emotion, will prefer pictures which suggest pleasant associations: nice people, refined amusements, agreeable landscapes. In many cases this lack of clearness is of comparatively slight importance, the given picture containing all these pleasure-giving elements in addition to the qualities peculiar to the art of painting. But in the case of the Florentines, the distinction is of vital consequence, for they have been the artists in Europe who have most resolutely set themselves to work upon the specific problems of the art of figure painting and have neglected, more than any other school to call to their aid the secondary pleasures of association. With them the issue is clear. If we wish to appreciate their merit, we are forced to disregard the desire for pretty or agreeable types dramatically interpreted situations, and, in fact, "suggestive

ness" of any kind. Worse still, we must even forego our pleasure in colour, often a genuinely artistic pleasure, for they never systematically exploited this element, and in some of their best works the colour is actually harsh and unpleasant. It was in fact upon form, and form alone, that the great Florentine masters concentrated their efforts, and we are consequently forced to the belief that, in their pictures at least, form is the principal source of our æsthetic enjoyment.

Now in what way, we ask, can form in painting give me a sensation of pleasure which differs from the ordinary sensations I receive from form? How is it that an object whose recognition in nature may have given me no pleasure, becomes, when recognised in a picture, a source of æsthetic enjoyment, or that recognition pleasurable in nature becomes an enhanced pleasure the moment it is transferred to art? The answer, I believe, depends upon the fact that art stimulates to an unwonted activity psychical processes which are in themselves the source of most (if not all) of our pleasures, and which here, free from disturbing physical sensations, never tend to pass over into pain.

For instance I am in the habit of realising a given object with an intensity that we shall value as 2. If I suddenly realise this familiar object with an intensity of 4, I receive the immediate pleasure which accompanies a doubling of my mental activity. But the pleasure rarely stops here. Those who are capable of receiving direct pleasure from a work of art, are generally led on to the further pleasures of self-consciousness. The fact that the psychical process of recognition goes forward with the unusual intensity of 4 to 2, overwhelms them with the sense of having twice the capacity they had credited themselves with: their whole personality is enhanced, and, being aware that this enhancement is connected with the object in question, they for some time after take not only an increased interest in it, but continue to realise it with the new intensity. Precisely this is what *form does in painting*: it lends a higher coefficient of reality to the object represented, with the consequent enjoyment of accelerated psychical processes and the exhilarating sense of increased capacity in the observer. (Hence, by the way, the greater

pleasure we take in the object painted than in itself)

And it happens thus We remember that to realise form we must give tactile values to retinal sensations Ordinarily we have considerable difficulty in skimming off these tactile values and by the time they have reached our consciousness they have lost much of their strength Obviously, the artist who gives us these values more rapidly than the object itself gives them gives us the pleasures consequent upon a more vivid realisation of the object, and the further pleasures that come from the sense of greater psychical capacity

Furthermore the stimulation of our tactile imagination awakens our consciousness of the importance of the tactile sense in our physical and mental functioning and thus again, by making us feel better provided for life than we were aware of being gives us a heightened sense of capacity And this brings us back once more to the statement that the chief business of the figure painter, as an artist, is to stimulate the tactile imagination

The proportions of this small book forbid me

to develop further a theme, the adequate treatment of which would require more than the entire space at my command. I must be satisfied with the crude and unilluminated exposition given already, allowing myself this further word only, that I do not mean to imply that we get no pleasure from a picture except the tactile satisfaction. On the contrary, we get much pleasure from composition, more from colour, and perhaps more still from movement, to say nothing of all the possible associative pleasures for which every work of art is the occasion. What I do wish to say is that *unless* it satisfies our tactile imagination, a picture will not exert the fascination of an ever heightened reality, first we shall exhaust its ideas and then its power of appealing to our emotions, and its "beauty" will not seem more significant at the thousandth look than at the first.

My need of dwelling upon this subject at all, I must repeat, arises from the fact that although this principle is important indeed in other schools, it is all-important in the Florentine school. Without its due appreciation it would

be impossible to do justice to Florentine painting. We should lose ourselves in admiration of its "teaching, or perchance of its historical importance—as if historical importance were synonymous with artistic significance!—but we should never realise what artistic idea haunted the minds of its great men, and never understand why at a date so early it became academic.

Let us now turn back to Giotto and see in what way he fulfils the first condition of painting as an art which condition, as we agreed, is somehow to stimulate our tactile imagination. We shall understand this without difficulty if we cover with the same glance two pictures of nearly the same subject that hang side by side in the Florence Academy one by 'Cimabue,' and the other by Giotto. The difference is striking but it does not consist so much in a difference of pattern and types, as of realisation. In the Cimabue we patiently decipher the lines and colours, and we conclude at last that they were intended to represent a woman seated, men and angels standing by or kneeling. To recognise these representations we have

had to make many times the effort that the actual objects would have required, and in consequence our feeling of capacity has not only not been confirmed, but actually put in question. With what sense of relief of rapidly rising vitality, we turn to the Giotto! Our eyes scarcely have had time to light on it before we realise it completely—the throne occupying a real space the Virgin satisfactorily seated upon it, the angels grouped in rows about it. Our tactile imagination is put to play immediately. Our palms and fingers accompany our eyes much more quickly than in presence of real objects the sensations varying constantly with the various projections represented as of face, torso, knees confirming in every way our feeling of capacity for coping with things—for life in short. I care little that the picture endowed with the gift of evoking such feelings has faults, that the types represented do not correspond to my ideal of beauty, that the figures are too massive and almost unarticulated, I forgive them all because I have much better to do than to dwell upon faults.

But how does Giotto accomplish this mira-

cle? With the simplest means, with almost rudimentary light and shade, and functional line, he contrives to render, out of all the possible outlines, out of all the possible variations of light and shade that a given figure may have, only those that we must isolate for special attention when we are actually realising it. This determines his types, his schemes of colour, even his compositions. He aims at types which both in face and figure are simple, large boned, and massive,—types that is to say, which in actual life would furnish the most powerful stimulus to the tactile imagination. Obligated to get the utmost out of his rudimentary light and shade, he makes his scheme of colour of the lightest that his contrasts may be of the strongest. In his compositions he aims at clearness of grouping so that each important figure may have its desired tactile value. Note in the "Madonna" we have been looking at, how the shadows compel us to realise every concavity, and the lights every convexity, and how, with the play of the two under the guidance of line, we realise the significant parts of each figure, whether draped or undraped. Nothing here but has its archi-

tectonic reason. Above all, every line is functional, that is to say, charged with purpose. Its existence, its direction, is absolutely determined by the need of rendering the tactile values. Follow any line here, say in the figure of the angel kneeling to the left, and see how it outlines and models how it enables you to realise the head, the torso, the hips, the legs, the feet, and how its direction, its tension, is always determined by the action. There is not a genuine fragment of Giotto in existence but has these qualities, and to such a degree that the worst treatment has not been able to spoil them. Witness the resurrected frescoes in Santa Croce at Florence !

The rendering of tactile values once recognised as the most important specifically artistic quality of Giotto's work, and as his personal contribution to the art of painting we are all the better fitted to appreciate his more obvious though less peculiar merits — merits I must add, which would seem far less extraordinary if it were not for the high plane of reality on which Giotto keeps us. Now what is back of this power of raising us to a higher plane of

reality but a genius for grasping and communicating real significance? What is it to render the tactile values of an object but to communicate its material significance? A painter who, after generations of mere manufacturers of symbols illustrations and allegories had the power to render the material significance of the objects he painted must, as a man have had a profound sense of the significant. No matter then what his theme, Giotto feels its real significance and communicates as much of it as the general limitations of his art and of his own skill permit. When the theme is sacred story it is scarcely necessary to point out with what processional gravity with what hieratic dignity, with what sacramental intentness he endows it the eloquence of the greatest critics has here found a darling subject. But let us look a moment at certain of his symbols in the Arena at Padua at the Inconstancy the Injustice the 'Avarice for instance. What are the significant traits he seems to have asked himself in the appearance and action of a person under the exclusive domination of one of these vices? Let me paint the person with these traits and

I shall have a figure that perforce must call up the vice in question." So he paints "Inconstancy" as a woman with a blank face, her arms held out aimlessly, her torso falling backwards, her feet on the side of a wheel. It makes one giddy to look at her. "Injustice," is a powerfully built man in the vigour of his years dressed in the costume of a judge, with his left hand clenching the hilt of his sword and his clawed right hand grasping a double hooked lance. His cruel eye is sternly on the watch, and his attitude is one of alert readiness to spring in all his giant force upon his prey. He sits enthroned on a rock, overtowering the tall waving trees, and below him his underlings are stripping and murdering a wayfarer. "Avance" is a horned hag with ears like trumpets. A snake issuing from her mouth curls back and bites her forehead. Her left hand clutches her money bag as she moves forward stealthily, her right hand ready to shut down on whatever it can grasp. No need to label them as long as these vices exist, for so long has Giotto extracted and presented their visible significance.

Still another exemplification of his sense for the significant is furnished by his treatment of action and movement. The grouping, the gestures never fail to be just such as will most rapidly convey the meaning. So with the significant line, the significant light and shade, the significant look up or down, and the significant gesture, with means technically of the simplest, and, be it remembered with no knowledge of anatomy, Giotto conveys a complete sense of motion such as we get in his Paduan frescoes of the 'Resurrection of the Blessed,' of the Ascension of our Lord, of the God the Father in the 'Baptism, or the angel in 'Zacharias' Dream.

This, then, is Giotto's claim to everlasting appreciation as an artist that his thorough going sense for the significant in the visible world enabled him so to represent things that we realise his representations more quickly and more completely than we should realise the things themselves, thus giving us that confirmation of our sense of capacity which is so great a source of pleasure.

III.

For a hundred years after Giotto there appeared in Florence no painter equally endowed with dominion over the significant. His immediate followers so little understood the essence of his power that some thought it resided in his massive types, others in the swiftness of his line, and still others in his light colour, and it never occurred to any of them that the massive form without its material significance its tactile values is a shapeless sack, that the line which is not functional is mere calligraphy, and that light colour by itself can at the best spot a surface prettily. The better of them felt their inferiority, but knew no remedy, and all worked busily, copying and distorting Giotto, until they and the public were heartily tired. A change at all costs became necessary, and it was very simple when it came. "Why grope about for the significant, when the obvious is at hand? Let me paint the obvious, the obvious always pleases" said some clever innovator. So he painted the obvious,—pretty clothes pretty faces, and trivial action, with the

results foreseen he pleased then, and he pleases still Crowds still flock to the Spanish chapel in S Maria Novella to celebrate the triumph of the obvious, and non significant Pretty faces pretty colour, pretty clothes, and trivial action Is there a single figure in the fresco representing the "Triumph of St Thomas" which incarnates the idea it symbolises, which, without its labelling instrument, would convey any meaning whatever? One pretty woman holds a globe and sword, and I am required to feel the majesty of empire another has painted over her pretty clothes a bow and arrow, which are supposed to rouse me to a sense of the terrors of war a third has an organ on what was intended to be her knee, and the sight of this instrument must suffice to put me into the ecstasies of heavenly music still another pretty lady has her arm akimbo and if you want to know what edification she can bring you must read her scroll Below these pretty women sit a number of men looking as worthy as clothes and beards can make them one highly dignified old gentleman gazes with all his heart and all his soul at—the point of his quill The same lack of

significance, the same obviousness characterise the fresco representing the "Church Militant and Triumphant" What more obvious symbol for *the* Church than *a* church? what more significant of St Dominic than the refuted Pyrrhic philosopher who (with a movement, by the way as obvious as it is clever) tears out a leaf from his own book? And I have touched only on the value of these frescoes as allegories Not to speak of the emptiness of the one and the confusion of the other, as compositions, there is not a figure in either which has tactile values,—that is to say, artistic existence

While I do not mean to imply that painting between Giotto and Masaccio existed in vain—on the contrary, considerable progress was made in the direction of landscape perspective, and facial expression—it is true that, excepting the works of two men no masterpieces of art were produced These two, one coming in the middle of the period we have been dwelling upon and the other just at its close, were Andrea Orcagna and Fra Angelico

Of Orcagna it is difficult to speak, as only a single fairly intact painting of his remains, the

altar piece in S Maria Novella. Here he reveals himself as a man of considerable endowment as in Giotto, we have tactile values, material significance, the figures artistically exist. But while this painting betrays no peculiar feeling for beauty of face and expression, the frescoes in the same chapel, the one in particular representing Paradise, have faces full of charm and grace. I am tempted to believe that we have here a happy improvement made by the recent restorer. But what these mural paintings must always have had is real artistic existence, great dignity of slow but rhythmic movement, and splendid grouping. They still convince us of their high purpose. On the other hand, we are disappointed in Orcagna's sculptured tabernacle at Or Sannicchiele, where the feeling for both material and spiritual significance is much lower.

We are happily far better situated toward Fra Angelico enough of whose works have come down to us to reveal not only his quality as an artist, but his character as a man. Perfect certainty of purpose, utter devotion to his task, a sacramental earnestness in performing

it, are what the quantity and quality of his work together proclaim. It is true that Giotto's profound feeling for either the materially or the spiritually significant was denied him—and there is no possible compensation for the difference, but although his sense for the real was weaker, it yet extended to fields which Giotto had not touched. Like all the supreme artists Giotto had no inclination to concern himself with his attitude toward the significant, with his feelings about it, the grasping and presentation of it sufficed him. In the weaker personality, the significant, vaguely perceived, is converted into emotion, is merely felt, and not realised. Over this realm of feeling Fra Angelico was the first great master. 'God is in his heaven—all is right with the world'—he felt with an intensity which prevented him from perceiving evil anywhere. When he was obliged to portray it, his imagination failed him and he became a mere child, his hells are boggy land, his martyrdoms are enacted by children solemnly playing at martyr and executioner and he nearly spoils one of the most impressive scenes ever painted—the

great "Crucifixion" at San Marco—with the childish violence of St Jerome's tears. But upon the picturing of blitheness, of ecstatic confidence in God's loving care, he lavished all the resources of his art. Nor were they small. To a power of rendering tactile values, to a sense for the significant in composition inferior, it is true, to Giotto's, but superior to the qualifications of any intervening painter, Fra Angelico added the charm of great facial beauty, the interest of vivid expression, the attraction of delicate colour. What in the whole world of art more rejuvenating than Angelico's "Coronation" (in the Uffizi)—the happiness on all the faces, the flower-like grace of line and colour, the childlike simplicity yet unqualifiable beauty of the composition? And all this in tactile values which compel us to grant the reality of the scene, although in a world where real people are standing, sitting, and kneeling we know not, and care not, on what. It is true, the significance of the event represented is scarcely touched upon, but then how well Angelico communicates the feeling with which it inspired him! Yet simple though he was as a person,

simple and one sided as was his message, as a product he was singularly complex. He was the typical painter of the transition from Mediæval to Renaissance. The sources of his feeling are in the Middle Ages, but he *enjoys* his feelings in a way which is almost modern, and almost modern also are his means of expression. We are too apt to forget this transitional character of his, and, ranking him with the moderns, we count against him every awkwardness of action, and every lack of articulation in his figures. Yet both in action and in articulation he made great progress upon his precursors—so great that, but for Masaccio, who completely surpassed him we should value him as an innovator. Moreover, he was not only the first Italian to paint a landscape that can be identified (a view of Lake Trasimene from Cortona), but the first to communicate a sense of the pleasantness of nature. How readily we feel the freshness and springtime gaiety of his gardens in the frescoes of the "Annunciation" and the "Noli me tangere" at San Marco!

IV.

Giotto born again, starting where death had cut short his advance, instantly making his own all that had been gained during his absence, and profiting by the new conditions, the new demands—imagine such an avatar, and you will understand Masaccio

Giotto we know already, but what were the new conditions the new demands? The mediæval skies had been torn asunder and a new heaven and a new earth had appeared, which the abler spirits were already inhabiting and enjoying. Here new interests and new values prevailed. The thing of sovereign price was the power to subdue and to create, of sovereign interest all that helped man to know the world he was living in and his power over it. To the artist the change offered a field of the freest activity. It is always his business to reveal to an age its ideals. But what room was there for sculpture and painting,—arts whose first purpose it is to make us realise the material significance of things—in a period like the Middle Ages, when the human body was de-

nied all intrinsic significance? In such an age the figure artist can thrive, as Giotto did, only in spite of it, and as an isolated phenomenon. In the Renaissance, on the contrary, the figure artist had a demand made on him such as had not been made since the great Greek days, to reveal to a generation believing in man's power to subdue and to possess the world, the physical types best fitted for the task. And as this demand was imperative and constant, not one, but a hundred Italian artists arose, able each in his own way to meet it,—in their combined achievement, rivalling the art of the Greeks.

In sculpture Donatello had already given body to the new ideals when Masaccio began his brief career, and in the education, the awakening, of the younger artist the example of the elder must have been of incalculable force. But a type gains vastly in significance by being presented in some action along with other individuals of the same type, and here Donatello was apt, rather than to draw his meed of profit, to incur loss by descending to the obvious—witness his *bas-reliefs* at Siena, Florence, and Padua. Masaccio was untouched

by this taint. Types, in themselves of the manliest, he presents with a sense for the materially significant which makes us realise to the utmost their power and dignity, and the spiritual significance thus gained he uses to give the highest import to the event he is portraying, this import, in turn, gives a higher value to the types, and thus, whether we devote our attention to his types or to his action, Masaccio keeps us on a high plane of reality and significance. In later painting we shall easily find greater science, greater craft, and greater perfection of detail, but greater reality, greater significance, I venture to say, never. Dust-bitten and ruined though his Brancacci Chapel frescoes now are, I never see them without the strongest stimulation of my tactile consciousness. I feel that I could touch every figure, that it would yield a definite resistance to my touch, that I should have to expend thus much effort to displace it, that I could walk around it. In short, I scarcely could realise it more, and in real life I should scarcely realise it so well, the attention of each of us being too apt to concentrate itself upon

some dynamic quality, before we have at all begun to realise the full material significance of the person before us. Then what strength to his young men, and what gravity and power to his old! How quickly a race like this would possess itself of the earth, and brook no rivals but the forces of nature! Whatever they do—simply because it is they—is impressive and important, and every movement, every gesture is world-changing. Compared with his figures those in the same chapel by his precursor, Masolino, are childish, and those by his follower, Filippino, unconvincing and without significance, because without tactile values. Even Michelangelo, where he comes in rivalry, has, for both reality and significance, to take a second place. Compare his "Expulsion from Paradise" (in the Sistine Chapel) with the one here by Masaccio. Michelangelo's figures are more correct, but far less tangible and less powerful, and while he represents nothing but a man warding off a blow dealt from a sword, and a woman cringing with ignoble fear, Masaccio's Adam and Eve stride away from Eden heart broken with shame and grief, hearing,

perhaps, but not seeing, the angel hovering high overhead who directs their exiled footsteps

Masaccio, then, like Giotto a century earlier,—himself the Giotto of an artistically more propitious world—was, as an artist, a great master of the significant, and, as a painter, endowed to the highest degree with a sense of tactile values, and with a skill in rendering them. In a career of but few years he gave to Florentine painting the direction it pursued to the end. In many ways he reminds us of the young Bellini. Who knows? Had he but lived as long he might have laid the foundation for a painting not less delightful and far more profound than that of Venice. As it was, his frescoes at once became, and for as long as there were real artists among them remained, the training school of Florentine painters.

V.

Masaccio's death left Florentine painting in the hands of three men older and two somewhat younger than himself, all men of great talent, if not of genius each of whom—the former to the

extent habits already formed would permit, the latter overwhelmingly, felt his influence. The older, who, but for Masaccio, would themselves have been the sole determining personalities in their art, were Fra Angelico, Paolo Uccello, and Andrea del Castagno, the younger, Domenico Veneziano and Fra Filippo. As these were the men who for a whole generation after Masaccio's death remained at the head of their craft, forming the taste of the public, and communicating their habits and aspirations to their pupils, we at this point can scarcely do better than try to get some notion of each of them and of the general art tendencies they represented.

Fra Angelico we know already as the painter who devoted his life to picturing the departing mediæval vision of a heaven upon earth. Nothing could have been farther from the purpose of Uccello and Castagno. Different as these two were from each other, they have this much in common that in their works which remain to us dating, it is true, from their years of maturity there is no touch of mediæval sentiment, no note of transition. As artists they belonged entirely to the new era, and they stand at the be-

ginning of the Renaissance as types of two tendencies which were to prevail in Florence throughout the whole of the fifteenth century, partly supplementing and partly undoing the teaching of Masaccio

Uccello had a sense of tactile values and a feeling for colour, but in so far as he used these gifts at all, it was to illustrate scientific problems. His real passion was perspective, and painting was to him a mere occasion for solving some problem in this science, and displaying his mastery over its difficulties. Accordingly he composed pictures in which he contrived to get as many lines as possible leading the eye inward. Prostrate horses, dead or dying cavaliers, broken lances, ploughed fields, Noah's arks, are used by him with scarcely an attempt at disguise, to serve his scheme of mathematically converging lines. In his zeal he forgot local colour—he loved to paint his horses green or pink—forgot action, forgot composition, and, it need scarcely be added, significance. Thus in his battle pieces, instead of adequate action of any sort, we get the feeling of witnessing a show of stuffed figures whose mechanical movements

have been suddenly arrested by some clog in their wires—in his fresco of the 'Deluge' he has so covered his space with demonstrations of his cleverness in perspective and foreshortening that far from bringing home to us the terrors of a cataclysm he at the utmost suggests the bursting of a mill dam—and in the neighbouring fresco of the 'Sacrifice of Noah' just as some capably constructed figures are about to enable us to realise the scene, all possibility of artistic pleasure is destroyed by our seeing an object in the air which after some difficulty, we decipher as a human being plunging downward from the clouds. Instead of making this figure which by the way is meant to represent God the Father plunge toward us Uccello deliberately preferred to make it dash inward away from us thereby displaying his great skill in both perspective and foreshortening but at the same time writing himself down as the founder of two families of painters which have flourished ever since the artists for dexterity's sake—mental or manual it scarcely matters—and the naturalists. As these two clans increased rapidly in Florence and for both good

and evil, greatly affected the whole subsequent course of Florentine painting, we must, before going farther, briefly define to ourselves dexterity and naturalism, and their relation to art.

The essential in painting, especially in figure-painting, is, we agreed, the rendering of the tactile values of the forms represented, because by this means, and this alone, can the art make us realise forms better than we do in life. The great painter, then, is, above all, an artist with a great sense of tactile values and great skill in rendering them. Now this sense, though it will increase as the man is revealed to himself, is something which the great painter possesses at the start, so that he is scarcely, if at all, aware of possessing it. His conscious effort is given to the means of rendering. It is of means of rendering, therefore, that he talks to others; and, because his triumphs here are hard-earned and conscious, it is on his skill in rendering that he prides himself. The greater the painter, the less likely he is to be aware of aught else in his art than problems of rendering—but all the while he is communicating what the force of

his genius makes him feel without his striving for it, almost without his being aware of it, the material and spiritual significance of forms. However—his intimates hear him talk of nothing but skill, he seems to think of nothing but skill, and naturally they, and the entire public, conclude that his skill is his genius, and that skill is art. This, alas, has at all times been the too prevalent notion of what art is, divergence of opinion existing not on the principle, but on the kind of dexterity to be prized, each generation, each *l'École*, having an individual standard, based always on the several peculiar problems and difficulties that interest them. At Florence these inverted notions about art were generally prevalent because it was a school of art with a score of men of genius and a thousand *diocrities* all egging each other on to exhibitions of dexterity, and in their hot rivalry it was all the great geniuses could do to be faithful to their sense of significance. Even Masaccio was driven to exhibit his mere skill, the much admired and by itself wonderfully realised figure of a naked man trembling with cold being not only without

real significance, but positively distracting, in the representation of a baptism. A weaker man like Paolo Uccello almost entirely sacrificed what sense of artistic significance he may have started with, in his eagerness to display his skill and knowledge. As for the rabble, their work has now the interest of prize exhibitions at local art schools, and their number merely helped to accelerate the momentum with which Florentine art rushed to its end. But out of even mere dexterity a certain benefit to art may come. Most without feeling for the significant may perfect a thousand matters which make rendering easier and quicker for the man who comes with something to render, and when Botticelli and Leonardo and Michelangelo appeared, they found their artistic patrimony increased in spite of the fact that since Masaccio there had been no man at all approaching their genius. This increase, however, was due not at all so much to the sons of dexterity, as to the intellectually much nobler, but artistically even inferior race of whom also Uccello was the ancestor—the Naturalists.

What is a Naturalist? I venture upon the

following definition —A man with a native gift for science who has taken to art His purpose is not to extract the material and spiritual significance of objects, thus communicating them to us more rapidly and intensely than we should perceive them ourselves, and thereby giving us a sense of heightened vitality, his purpose is research, and his communication consists of nothing but facts. From this perhaps too abstract statement let us take refuge in an example already touched upon—the figure of the Almighty in Uccello's "Sacrifice of Noah" Instead of presenting this figure as coming toward us in an attitude and with an expression that will appeal to our sense of solemnity, as a man whose chief interest was artistic would have done—as Giotto, in fact, did in his "Baptism" —Uccello seems to have been possessed with nothing but the scientific intention to find out how a man swooping down head foremost would have looked if at a given instant of his fall he had been suddenly congealed and suspended in space A figure like this may have a mathematical but certainly has no psychological significance Uccello, it is

true, has studied every detail of this phenomenon and noted down his observations, but because his notes happen to be in form and colour, they do not therefore constitute a work of art. Wherein does his achievement differ in quality from a coloured map of a country? We can easily conceive of a relief map of Cadoro or Giverny on so large a scale, and so elaborately coloured, that it will be an exact reproduction of the physical aspects of those regions, but never for a moment should we place it beside a landscape by Titian or Monet, and think of it as a work of art. Yet its relation to the Titian or Monet painting is exactly that of Uccello's achievement to Giotto's. What the scientist who paints—the naturalist, that is to say—attempts to do is not to give us what art alone can give us the life-enhancing qualities of objects, but a reproduction of them as they are. If he succeeded, he would give us the exact visual impression of the objects themselves, but art, as we have already agreed, must give us not the mere reproductions of things but a quickened sense of capacity for realising them. Artistically, then, the naturalists, Uccello and

his numerous successors accomplished nothing. Yet their efforts to reproduce objects as they are, their studies in anatomy and perspective made it inevitable that when another great genius did arise he should be a Leonardo or a Michelangelo and not a Giotto.

Uccello as I have said was the first representative of two strong tendencies in Florentine painting—of art for dexterity's sake and art for scientific purposes. Andrea del Castagno while also unable to resist the fascination of mere science and dexterity had too much artistic genius to succumb to either. He was endowed with great sense for the significant although it is true not enough to save him completely from the pitfalls which beset all Florentines and even less from one more peculiar to himself—the tendency to communicate at any cost a feeling of power. To make us feel power as Masaccio and Michelangelo do at their best is indeed an achievement but it requires the highest genius and the profoundest sense for the significant. The moment this sense is at all lacking the artist will not succeed in conveying power but such obvious manifes-

tations of it as mere strength, or, worse still, the insolence not infrequently accompanying high spirits. Now Castagno, who succeeds well enough in one or two such single figures as his Cumæan Sibyl or his *Tarinata degli Uberti*, which have great, if not the greatest, power, dignity, and even beauty, elsewhere condescends to mere swagger,—as in his *Pipo Spano* or *Niccolo di Tolentino*—or to mere strength, as in his “*Last Supper*,” or, worse still, to actual brutality, as in his *Santa Maria Nuova* ‘*Crucifixion*.’ Nevertheless, his few remaining works lead us to suspect in him the greatest artist and the most influential personality among the painters of the first generation after Masaccio.

VI

To distinguish clearly, after the lapse of nearly five centuries, between Uccello and Castagno, and to determine the precise share each had in the formation of the Florentine school, is already a task fraught with difficulties. The scantiness of his remaining works makes it more than difficult, makes it almost im-

possible, to come to accurate conclusions regarding the character and influence of their somewhat younger contemporary, Domenico Veneziano. That he was an innovator in technique, in affairs of vehicle and medium we know from Vasari, but as such innovations, indispensable though they may become to painting as a craft, are in themselves questions of theoretic and applied chemistry, and not of art, they do not here concern us. His artistic achievements seem to have consisted in giving to the figure movement and expression, and to the face individuality. In his existing works we find no trace of sacrifice made to dexterity and naturalism, although it is clear that he must have been master of whatever science and whatever craft were prevalent in his day. Otherwise he would not have been able to render a figure like the St. Francis in his Uffizi altar piece, where tactile values and movement expressive of character—what we usually call individual *gait*—were perhaps for the first time combined, or to attain to such triumphs as his St. John and St. Francis at Santa Croce, whose entire figures express as much fervour as their elo-

quent faces. As to his sense for the significant in the individual, in other words, his power as a portrait painter, we have in the Pitti one or two heads to witness, perhaps, the first great achievements in this kind of the Renaissance.

No such difficulties as we have encountered in the study of Uccello, Castagno and Veneziano meet us as we turn to Fra Filippo. His works are still copious and many of them are admirably preserved, we therefore have every facility for judging him as an artist, yet nothing is harder than to appreciate him at his due. If attractiveness, and attractiveness of the best kind, sufficed to make a great artist, then Filippo would be one of the greatest, greater perhaps than any other Florentine before Leonardo. Where shall we find faces more winsome, more appealing than in certain of his Madonnas—the one in the Uffizi for instance—more momentarily evocative of noble feeling than in his Louvre altar piece? Where in Florentine painting is there anything more fascinating than the playfulness of his children more poetic than one or two of his landscapes more charming than is at times his colour?

And with all this, health, even robustness, and almost unfailing good humour! Yet by themselves all these qualities constitute only a high class illustrator, and such by native endowment I believe Fra Filippo to have been. That he became more—very much more—is due rather to Masaccio's potent influence than to his own genius, for he had no profound sense of either material or spiritual significance—the essential qualifications of the real artist. Working under the inspiration of Masaccio, he at times renders tactile values admirably, as in the Uffizi Madonna—but most frequently he betrays no genuine feeling for them, failing in his attempt to render them by the introduction of bunchy, billowy, calligraphic draperies. These, acquired from the late Giottesque painter (probably Lorenzo Monaco) who had been his first master, he seems to have prized as artistic elements no less than the tactile values which he attempted to adopt later, serenely unconscious, apparently, of their incompatibility. Filippo's strongest impulse was not toward the pre eminently artistic one of re creation, but rather toward expression and within that field toward the expression

of the pleasant, genial, spiritually comfortable feelings of ordinary life His real place is with the *genre* painters, only his *genre* was of the soul, as that of others—of Benozzo Gozzoli, for example—was of the body Hence a sin of his own, scarcely less pernicious than that of the naturalists and cloying to boot—expression at any cost

VII

From the brief account just given of the four dominant personalities in Florentine painting from about 1430 to about 1460 it results that the leanings of the school during this interval were not artistic and artistic alone but that there were other tendencies as well, tendencies on the one side, toward the expression of emotion (scarcely less literary because in form and colour than if in words) and on the other, toward the naturalistic reproduction of objects We have also noted that while the former tendency was represented by Filippo alone the latter had Paolo Uccello, and all of Castagno and Veneziano that the genius of these two men would permit them to sacrifice to natural

ism and science. To the extent, however, that they took sides and were conscious of a distinct purpose, these also sided with Uccello and not with Filippo. It may be agreed, therefore, that the main current of Florentine painting for a generation after Masaccio was naturalistic, and that consequently the impact given to the younger painters who during this period were starting, was mainly toward naturalism. Later, in studying Botticelli we shall see how difficult it was for any one young at the time to escape this tide even if by temperament farthest removed from scientific interests.

Meanwhile we must continue our study of the naturalists, but now of the second generation. Their number and importance from 1460 to 1490 is not alone due to the fact that art education toward the beginning of this epoch was mainly naturalistic, but also to the real needs of a rapidly advancing craft, and even more to the character of the Florentine mind, the dominant turn of which was to science and not to art. But as there were then no professions scientific in the stricter sense of the word

and as art of some form was the pursuit of a considerable proportion of the male inhabitants of Florence, it happened inevitably that many a lad with the natural capacities of a Galileo was in early boyhood apprenticed as an artist. And as he never acquired ordinary methods of scientific expression, and never had time for occupations not bread-winning, he was obliged his life long to make of his art both the subject of his strong instinctive interest in science, and the vehicle of conveying his knowledge to others.

This was literally the case with the oldest among the leaders of the new generation, Alessio Baldovinetti, in whose scanty remaining works no trace of purely artistic feeling or interest can be discerned; and it is only less true of Alessio's somewhat younger, but far more gifted contemporaries, Antonio Pollaiuolo and Andrea Verrocchio. These also we should scarcely suspect of being more than men of science, if Pollaiuolo once or twice, and Verrocchio more frequently, did not dazzle us with works of almost supreme art, which, but for our readiness to believe in the manifold possibilities

of Florentine genius, we should with exceeding difficulty accept as their creation—so little do they seem to result from their conscious striving. Alessio's attention being largely devoted to problems of vehicle—to the side of painting which is scarcely superior to cookery—he had time for little else, although that spare time he gave to the study of landscape, in the rendering of which he was among the innovators. Andrea and Antonio set themselves the much worthier task of increasing on every side the effectiveness of the figure arts, of which sculpture no less than painting, they aimed to be masters.

To confine ourselves, however, as closely as we may to painting and leaving aside for the present the question of colour, which, as I have already said, is, in Florentine art, of entirely subordinate importance, there were three directions in which painting as Pollaiuolo and Verrocchio found it had greatly to advance before it could attain its maximum of effectiveness—landscape, movement, and the nude. Giotto had attempted none of these. The nude, of course, he scarcely touched, movement he sug-

gested admirably, but never rendered, and in landscape he was satisfied with indications hardly more than symbolical although quite adequate to his purpose, which was to confine himself to the human figure. In all directions Masaccio made immense progress guided by his never failing sense for material significance, which, as it led him to render the tactile values of each figure separately, compelled him also to render the tactile values of groups as wholes, and of their landscape surroundings—by preference hills so shaped as readily to stimulate the tactile imagination. For what he accomplished in the nude and in movement we have his *Expulsion* and his ‘*Man Trembling with Cold*’ to witness. But in his works neither landscape nor movement, nor the nude, are as yet distinct sources of artistic pleasure—that is to say, in themselves life enhancing. Although we can well leave the nude until we come to Michelangelo, who was the first to completely realise its distinctly artistic possibilities, we can not so well dispense with an enquiry into the sources of our æsthetic pleasure in the representation of movement and of landscape, as it

was in these two directions—in movement by Pollaiuolo especially, and in landscape by Baldovinetti Pollaiuolo, and Verrocchio—that the great advances of this generation of Florentine painters were made

VIII

Turning our attention first to movement—which, by the way is not the same as motion mere change of place—we find that we realise it just as we realise objects by the stimulation of our tactile imagination only that here touch retires to a second place before the muscular feelings of varying pressure and strain I see (to take an example) two men wrestling but unless my retinal impressions are immediately translated into images of strain and pressure in my muscles, of resistance to my weight of touch all over my body it means nothing to me in terms of vivid experience—not more, perhaps, than if I heard some one say “Two men are wrestling Although a wrestling match may, in fact contain many genuinely artistic elements our enjoyment of it can never be quite artistic, we are prevented from com-

pletely realising it not only by our dramatic interest in the game, but also, granting the possibility of being devoid of dramatic interest, by the succession of movements being too rapid for us to realise each completely, and too fatiguing, even if realisable. Now if a way could be found of conveying to us the realisation of movement without the confusion and the fatigue of the actuality, we should be getting out of the wrestlers more than they themselves can give us—the heightening of vitality which comes to us whenever we keenly realise life, such as the actuality itself would give us, *plus* the greater effectiveness of the heightening brought about by the clearer, intenser, and less fatiguing realisation. This is precisely what the artist who succeeds in representing movement achieves: making us realise it as we never can actually, he gives us a heightened sense of capacity, and whatever is in the actuality enjoyable, he allows us to enjoy at our leisure. In words already familiar to us, he *extracts the significance of movements*, just as, in rendering tactile values, the artist extracts the corporeal significance of objects.

His task is, however, far more difficult, although less indispensable:—it is not enough that he should extract the values of what at any given moment is an actuality, as is an object, but what at no moment really is—namely movement. He can accomplish his task in only one way, and that is by so rendering the one particular movement that we shall be able to realise all other movements that the same figure may make. “He is ^hgrappling with his enemy now,” I say of my wrestler. “What a pleasure to be able to realise in my own muscles, on my own chest, with my own arms and legs, the life that is in him as he is making his supreme effort! What a pleasure, as I look away from the representation, to realise in the same manner, how after the contest his muscles will relax, and rest trickle like a refreshing stream through his nerves!” All this I shall be made to enjoy by the artist who, in representing any one movement, can give me the logical sequence of visible strain and pressure in the parts and muscles.

It is just here that the scientific spirit of the Florentine naturalists was of immense service

to art. This logic of sequence is to be attained only by great, although not necessarily more than empiric, knowledge of anatomy, such perhaps as the artist pure would never be inclined to work out for himself, but just such as would be of absorbing interest to those scientists by temperament and artists by profession whom we have in Pollaiuolo and, to a less extent, in Verrocchio. We remember how Giotto contrived to render tactile values. Of all the possible outlines, of all the possible variations of light and shade that a figure may have, he selected those that we must isolate for special attention when we are actually realising it. If instead of figure, we say figure in movement, the same statement applies to the way Pollaiuolo rendered movement—with this difference, however, that he had to render what in actuality we never can perfectly isolate, the line and light and shade most significant of any given action. This the artist must construct himself out of his dramatic feeling for pressure and strain and his ability to articulate the figure in all its logical sequences, for, if he would convey a sense of movement, he must give the line

and the light and shade which will best render not tactile values alone, but the sequences of articulations

It would be difficult to find more effective illustration of all that has just been said about movement than one or two of Pollaiuolo's own works, which, in contrast to most of his achievements, where little more than effort and research are visible are really masterpieces of life communicating art. Let us look first at his engraving known as the "Battle of the Nudes." What is it that makes us return to this sheet with ever renewed, ever increased pleasure? Surely it is not the hideous faces of most of the figures and their scarcely less hideous bodies. Nor is it the pattern as decorative design which is of great beauty in deed, but not at all in proportion to the spell exerted upon us. Least of all is it—for most of us—an interest in the technique or history of engraving. No, the pleasure we take in these savagely battling forms arises from their power to directly communicate life, to immensely heighten our sense of vitality. Look at the combatant prostrate on the ground and

his assailant bending over, each intent on stabbing the other. See how the prostrate man plants his foot on the thigh of his enemy, and note the tremendous energy he exerts to keep off the foe, who, turning as upon a pivot, with his grip on the other's head, exerts no less force to keep the advantage gained. The significance of all these muscular strains and pressures is so rendered that we cannot help realising them, we imagine ourselves imitating all the movements, and exerting the force required for them—and all without the least effort on our side. If all this without moving a muscle, what should we feel if we too had exerted ourselves! And thus while under the spell of this illusion—this hyperæsthesia not bought with drugs, and not paid for with cheques drawn on our vitality—we feel as if the elixir of life, not our own sluggish blood, were coursing through our veins.

Let us look now at an even greater triumph of movement than the Nudes, Pollaiuolo's "Hercules Strangling Antæus." As you realise the suction of Hercules' grip on the earth, the swelling of his calves with the pressure that

falls on them, the violent throwing back of his chest the stifling force of his embrace, as you realise the supreme effort of Antæus, with one hand crushing down upon the head and the other tearing at the arm of Hercules, you feel as if a fountain of energy had sprung up under your feet and were playing through your veins. I cannot refrain from mentioning still another masterpiece, this time not only of movement, but of tactile values and personal beauty as well—Pollaiuolo's "David" at Berlin. The young warrior has sped his stone, cut off the giant's head, and now he strides over it, his graceful, slender figure still vibrating, with the rapidity of his triumph, expectant, as if fearing the ease of it. What lightness what buoyancy we feel as we realise the movement of this wonderful youth!

IX.

In all that concerns movement, Verrocchio was a learner from Pollaiuolo rather than an initiator, and he probably never attained his master's proficiency. We have unfortunately but few terms for comparison, as the only paintings

which can be with certainty ascribed to Verrocchio are not pictures of action. A drawing however like that of his angel, in the British Museum, which attempts as much movement as the Hercules by Pollaiuolo, in the same collection, is of obviously inferior quality. Yet in sculpture, along with works which are valuable as harbingers of Leonardo rather than for any intrinsic perfection, he created two such masterpieces of movement as the "Child with the Dolphin" in the courtyard of the Palazzo Vecchio, and the Colleoni monument at Venice—the latter sinning, if at all, by an over-exuberance of movement; by a step and swing too suggestive of drums and trumpets. But in landscape Verrocchio was a decided innovator. To understand what new elements he introduced, we must at this point carry out our determination to enquire into the source of our pleasure in landscape painting, or rather—to avoid a subject of vast extent for which this is not the place—of landscape painting as practised by the Florentines.

Before Verrocchio, his precursors, first Alessio Baldovinetti and then Pollaiuolo, had attempted

to treat landscape as naturalistically as painting would permit. Their ideal was to note it down with absolute correctness from a given point of view, their subject almost invariably the Valdarno, their achievement, a bird's-eye view of this Tuscan paradise. Nor can it be denied that this gives pleasure, but the pleasure is only such as is conveyed by tactile values. Instead of having the difficulty we should have in nature to distinguish clearly points near the horizon's edge, we here see them perfectly and without an effort, and in consequence feel great confirmation of capacity for life. Now if landscape were, as most people vaguely believe, a pleasure coming through the eyes alone, then the Pollaiuoloesque treatment could be equalled by none that has followed, and surpassed only by Rogier van der Weyden, or by the quaint German "Master of the Lyversberg Passion" who makes us see objects miles away with as great a precision and with as much intensity of local colour as if we were standing off from them a few feet. Were landscape really this, then nothing more inartistic than gradation of tint, atmosphere, and *plein air*, all of which help to

make distant objects less clear, and therefore tend in no way to heighten our sense of capacity. But as a matter of fact the pleasure we take in actual landscape is only to a limited extent an affair of the eye, and to a great extent one of unusually intense well-being. The painter's problem, therefore, is not merely to render the tactile values of the visible objects, but to convey, more rapidly and unfailingly than nature would do, *the consciousness* of an unusually intense degree of well-being. This task—the communication by means purely visual of feelings occasioned chiefly by sensations non-visual—is of such difficulty that, until recently, successes in the rendering of what is peculiar to landscape as an art, and to landscape alone, were accidental and sporadic. Only now, in our own days, may painting be said to be grappling with this problem seriously; and perhaps we are already at the dawn of an art which will have to what has hitherto been called landscape, the relation of our music to the music of the Greeks or of the Middle Ages.

Verrocchio was, among Florentines at least,

the first to feel that a faithful reproduction of the contours is not landscape, that the painting of nature is an art distinct from the painting of the figure. He scarcely knew where the difference lay, but felt that light and atmosphere play an entirely different part in each, and that in landscape these have at least as much importance as tactile values. A vision of *plein air*, vague I must grant, seems to have hovered before him, and, feeling his powerlessness to cope with it in full effects of light such as he attempted in his earlier pictures, he deliberately chose the twilight hour, when in Tuscany, on fine days, the trees stand out almost black against a sky of light opalescent grey. To render this subduing, soothing effect of the coolness and the dew after the glare and dust of the day—the effect so matchlessly given in Gray's "Elegy"—seemed to be his first desire as a painter, and in presence of his 'Annunciation' (in the Uffizi), we feel that he succeeded as only one other Tuscan succeeded after him, that other being his own pupil Leonardo.

X.

It is a temptation to hasten on from Pollaiuolo and Verrocchio to Botticelli and Leonardo, to men of genius as artists reappearing again after two generations, men who accomplished with scarcely an effort what their precursors had been toiling after. But from these it would be even more difficult than at present to turn back to painters of scarcely any rank among the world's great artists, and of scarcely any importance as links in a chain of evolution, but not to be passed by, partly because of certain qualities they do possess, and partly because their names would be missed in an account, even so brief as this, of Florentine painting. The men I chiefly refer to, one most active toward the middle and the other toward the end of the fifteenth century, are Benozzo Gozzoli and Domenico Ghirlandaio. Although they have been rarely coupled together, they have much in common. Both were, as artists, little more than mediocrities with almost no genuine feeling for what makes painting a great art. The real attractiveness of both lies entirely out

side the sphere of pure art in the realms of *genre* illustration. And here the likeness between them ends, within their common ground they differed widely.

Benozzo was gifted with a rare facility not only of execution but of invention, with a spontaneity, a freshness, a liveliness in telling a story that wake the child in us, and the lover of the fairy tale. Later in life, his more precious gifts deserted him, but who wants to resist the fascination of his early works painted, as they seem by a Fra Angelico who had forgotten heaven and become enamoured of the earth and the spring time? In his Riccardi Palace frescoes he has sunk already to portraying the Florentine apprentice's dream of a holiday in the country on St John's Day but what a *naïf* ideal of luxury and splendour it is! With these, the glamour in which he saw the world began to fade away from him and in his Pisan frescoes we have, it is true, many a quaint bit of *genre* (superior to Teniers only because of superior associations) but never again the fairy tale. And as the better recedes, it is replaced by the worse by the bane of all *genre* painting non

significant detail, and positive bad taste. Have London or New York or Berlin worse to show us than the jumble of buildings in his ideal of a great city, his picture of Babylon? It may be said he here continues mediæval tradition, which is quite true, but this very fact indicates his real place, which, in spite of his adopting so many of the fifteenth century improvements, is not with the artists of the Renaissance, but with the story tellers and costumed fairy tale painters of the transition, with Spinello Aretino and Gentile da Fabriano for instance. And yet, once in a while, he renders a head with such character, or a movement with such ease that we wonder whether he had not in him after all, the making of a real artist.

Ghirlandaio was born to far more science and cunning in painting than was current in Benozzo's early years, and all that industry, all that love of his occupation, all that talent even, can do for a man, they did for him, but unfortunately he had not a spark of genius. He appreciated Masaccio's tactile values, Pollaiuolo's movement, Verrocchio's effects of light, and succeeded in so sugaring down what he

adopted from these great masters that the superior philistine of Florence could say "There now is a man who knows as much as any of the great men, but can give me something that I can really enjoy!" Bright colour, pretty faces, good likenesses, and the obvious everywhere—attractive and delightful, it must be granted, but, except in certain single figures never significant. Let us glance a moment at his famous frescoes in Santa Maria Novella. To begin with, they are so undecorative that in spite of the tone and surface imparted to them by four centuries, they still suggest so many *tableaux vivants* pushed into the wall side by side, and in tiers. Then the compositions are as overfilled as the sheets of an illustrated newspaper—witness the "Massacre of the Innocents," a scene of such magnificent artistic possibilities. Finally irrelevant episodes and irrelevant groups of portraits do what they can to distract our attention from all higher significance. Look at the "Birth of John," Ginevra dei Benci stands there, in the very foreground staring out at you as stiff as if she had a photographer's iron behind her head. An even

larger group of Florentine housewives in all their finery disfigures the "Birth of the Virgin," which is further spoiled by a *bas relief* to show off the punter's acquaintance with the antique, and by the figure of the serving maid who pours out water, with the rush of a whirlwind in her skirts—this to show off skill in the rendering of movement. Yet elsewhere, as in his "Epiphany" in the Uffizi, Ghirlandaio has undeniable charm, and occasionally in portraits his talent, here at its highest, rises above mediocrity, in one instance the fresco of Sassetti in Santa Trinità, becoming almost genius.

XI.

All that Giotto and Masaccio had attained in the rendering of tactile values, all that Fra Angelico or Filippo had achieved in expression, all that Pollaiuolo had accomplished in movement, or Verrocchio in light and shade, Leonardo, without the faintest trace of that tentativeness that painfulness of effort which characterised his immediate precursors, equalled or surpassed. Outside Velasquez and perhaps, when at their best, Rembrandt and Degas, we

shall seek in vain for tactile values so stimulating and so convincing as those of his "Mona Lisa", outside Degas, we shall not find such supreme mastery over the art of movement as in the unfinished "Epiphany" in the Uffizi, and if Leonardo has been left far behind as a painter of light, no one has succeeded in conveying by means of light and shade a more penetrating feeling of mystery and awe than he in his 'Virgin of the Rocks.' Add to all this, a feeling for beauty and significance that have scarcely ever been approached. Where again youth so poignantly attractive, manhood so potently virile, old age so dignified and possessed of the world's secrets! Who like Leonardo has depicted the mother's happiness in her child and the child's joy in being alive, who like Leonardo has portrayed the timidity, the newness to experience, the delicacy and refinement of maidenhood or the enchantress intuitions, the inexhaustible fascination of the woman in her years of mastery? Look at his many sketches for Madonnas, look at his profile drawing of Isabella d'Este, or at the *Belle Joconde*, and see whether elsewhere

you find their equals Leonardo is the one artist of whom it may be said with perfect literalness Nothing that he touched but turned into a thing of eternal beauty Whether it be the cross-section of a skull the structure of a weed or a study of muscles he with his feeling for line and for light and shade forever transmuted it into life communicating values and all without intention for most of these magical sketches were dashed off to illustrate purely scientific matter which alone absorbed his mind at the moment

And just as his art is life communicating as is that of scarcely another so the contemplation of his personality is life enhancing as that of scarcely any other man Think that great though he was as a painter he was no less renowned as a sculptor and architect musician and improviser and that all artistic occupations whatsoever were in his career but moments snatched from the pursuit of theoretical and practical knowledge It would seem as if there were scarcely a field of modern science but he either foresaw it in vision or clearly anticipated it scarcely a realm of fruitful speculation of

which he was not a freeman, and as if there were hardly a form of human energy which he did not manifest. And all that he demanded of life was the chance to be useful! Surely, such a man brings us the gladdesi of all tidings—the wonderful possibilities of the human family, of whose chances we all partake.

Painting, then, was to Leonardo so little of a preoccupation that we must regard it as merely a mode of expression used at moments by a man of universal genius, who resorted to it only when he had no more absorbing occupation, and only when it could express what nothing else could, the highest spiritual through the highest material significance. And great though his mastery over his craft, his feeling for significance was so much greater that it caused him to linger long over his pictures, labouring to render the significance he felt but which his hand could not reproduce, so that he rarely finished them. We thus have lost in quantity, but have we lost in quality? Could a mere painter, or even a mere artist, have seen and felt as Leonardo? We may well doubt. We are too apt to regard a universal genius as

a number of ordinary brains somehow conjoined in one skull, and not always on the most neighbourly terms. We forget that genius means mental energy, and that a Leonardo, for the self same reason that prevents his being merely a painter—the fact that it does not exhaust a hundredth part of his energy—will, when he does turn to painting, bring to bear a power of seeing, feeling, and rendering, as utterly above that of the ordinary painter as the ‘Mona Lisa’ is above, let us say, Andrea del Sarto’s “Portrait of his Wife. No let us not join in the reproaches made to Leonardo for having painted so little because he had much more to do than to paint he has left all of us heirs to one or two of the supremest works of art ever created

XII.

Never pretty, scarcely ever charming or even attractive, rarely correct in drawing, and seldom satisfactory in colour, in types, ill favoured, in feeling acutely intense and even dolorous—what is it then that makes Sandro Botticelli so irresistible that nowadays we may

have no alternative but to worship or abhor him? The secret is this, that in European painting there has never again been an artist so indifferent to representation and so intent upon presentation. Educated in a period of triumphant naturalism, he plunged at first into mere representation with almost self-obliterating earnestness, the pupil of Fra Filippo, he was trained to a love of spiritual *genre*, himself gifted with strong instincts for the significant, he was able to create such a type of the thinker as in his fresco of St. Augustin. Yet in his best years he left everything, even spiritual significance, behind him, and abandoned himself to the presentation of those qualities alone which in a picture are *directly* life-communicating, and life-enhancing. Those of us who care for nothing in the work of art but what it represents, are either powerfully attracted or repelled by his unhackneyed types and quivering feeling, but if we are such as have an imagination of touch and of movement that it is easy to stimulate, we feel a pleasure in Botticelli that few, if any, other artists can give us. Long after we have exhausted both the intensest sympathies and

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the most violent antipathies with which the representative elements in his pictures may have inspired us, we are only on the verge of fully appreciating his real genius. This in its happiest moments is an unparalleled power of perfectly combining values of touch with values of movement.

Look, for instance, at Botticelli's "Venus Rising from the Sea." Throughout, the tactile imagination is roused to a keen activity, by itself almost as life heightening as music. But the power of music is even surpassed where, as in the goddess' mane-like tresses of hair fluttering to the wind, not in disorderly rout but in masses yielding only after resistance, the movement is directly life communicating. The entire picture presents us with the quintessence of all that is pleasurable to our imagination of touch and of movement. How we revel in the force and freshness of the wind, in the life of the wave! And such an appeal he always makes. His subject may be fanciful, as in the "Realm of Venus" (the "Spring"), religious, as in the Sixtine Chapel frescoes or in the "Coronation of the Virgin", political, as in the

recently discovered "Pallas Taming a Centaur", or even crudely allegorical, as in the Louvre frescoes,—no matter how unpropitious, how abstract the idea, the vivid appeal to our tactile sense, the life communicating movement is always there. Indeed, at times it seems that the less artistic the theme, the more artistic the fulfilment, the painter being impelled to give the utmost values of touch and movement to just those figures which are liable to be read off as mere empty symbols. Thus on the figure representing political disorder—the Centaur—in the "Pallas" Botticelli has lavished his most intimate gifts. He constructs the torso and flanks in such a way that every line, every indentation, every boss appeals so vividly to the sense of touch that our fingers feel as if they had everywhere been in contact with his body, while his face gives to a still heightened degree this convincing sense of reality, every line functioning perfectly for the osseous structure of brow, nose, and cheeks. As to the hair—imagine shapes having the supreme life of line you may see in the contours of licking flames, and yet possessed of all the plasticity of something

which caresses the hand that models it to its own desire¹

In fact, the mere subject, and even representation in general, was so indifferent to Botticelli, that he appears almost as if haunted by the idea of communicating the *unembodied* values of touch and movement. Now there is a way of rendering even tactile values with almost no body, and that is by translating them as faithfully as may be into values of movement. For instance — we want to render the roundness of a wrist without the slightest touch of either light or shade, we simply give the movement of the wrist's outline and the movement of the drapery as it falls over it, and the roundness is communicated to us almost entirely in terms of movement. But let us go one step further. Take this line that renders the roundness of the wrist, or a more obvious example, the lines that render the movements of the tossing hair, the fluttering draperies, and the dancing waves in the "Birth of Venus" — take these lines alone with all their power of stimulating our imagination of movement, and what do we have? Pure values of movement

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abstracted, unconnected with any representation whatever. This kind of line, then, being the quintessence of movement, has, like the essential elements in all the arts, a power of stimulating our imagination and of directly communicating life. Well! imagine an art made up entirely of these quintessences of movement-values, and you will have something that holds the same relation to representation that music holds to speech—and this art exists, and is called lineal decoration. In this art of arts Sandro Botticelli may have had rivals in Japan and elsewhere in the East, but in Europe never. To its demands he was ready to sacrifice everything that habits acquired under Filippo and Pollaiuolo,—and his employers!—would permit. The representative element was for him a mere *libretto*; he was happiest when his subject lent itself to translation into what may be called a lineal symphony. And to this symphony everything was made to yield, tactile values were translated into values of movement, and, for the same reason—to prevent the drawing of the eye inward, to permit it to devote itself to the

rhythm of the line—the backgrounds were either entirely suppressed or kept as simple as possible. Colour also, with almost a contempt for its representative function, Botticelli entirely subordinated to his lineal scheme, compelling it to draw attention to the line, rather than, as is usual, away from it.

This is the explanation of the value put upon Botticelli's masterpieces. In some of his later works, such as the Dresden *predella*, we have, it is true, bacchanals rather than symphonies of line and in many of his earlier paintings, in the '*Fortezza*,' for instance, the harness and trappings have so disguised Pegasus that we scarcely know him from a cart horse. But the painter of the "Venus Rising from the Sea," of the "Spring" or of the Villa Lemmi frescoes is the greatest artist of lineal design that Europe has ever had.

XIII.

Leonardo and Botticelli, like Michelangelo after them, found imitators but not successors. To communicate more material and spiritual significance than Leonardo would have taken

an artist with deeper feeling for significance to get more music out of design than Botticelli, would have required a painter with even greater passion for the re-embodiment of the pure essences of touch and movement. There were none such in Florence and the followers of Botticelli—Leonardos were all Milanese and do not here concern us—could but imitate the patterns of their master: the patterns of the face, the patterns of the composition, and the patterns of the line, dragging them down to their own level, sugaring them down to their own palate, slowing them down to their own insensitiveness for what is life-communicating. And although their productions, which were nothing but translations of great man's art into average man's art, became popular, as was inevitable, with the average man of their time, (who comprehended them better and felt more comfortable in their presence than in that of the originals which he respectfully admired but did not so thoroughly enjoy) nevertheless we need not dwell on these popularisers nor on their popularisations—not even on Filippino with his touch of consumptive delicacy, nor

Raffaellino del Garbo with his glints of never to be fulfilled promise

Before approaching the one man of genius left in Florence after Botticelli and Leonardo, before speaking of Michelangelo, the man in whom all that was most peculiar and much that was greatest in the striving of Florentine art found its fulfilment, let us turn for a moment to a few painters who, just because they were men of manifold talent, might else where almost have become masters. Fra Bartolommeo, Andrea del Sarto, Pontormo, and Bronzino were perhaps no less gifted as artists than Palma Bonifazio Veronese, Lotto, and Tintoretto but their talents, instead of being permitted to flower naturally, were scorched by the passion for showing off dexterity, blighted by academic ideals, and uprooted by the whirlwind force of Michelangelo.

Fra Bartolommeo, who in temperament was delicate, refined, graceful, and as a painter had a miniaturist's feeling for the dainty, was induced to desert his lovely women, his exquisite landscape, and his gentleness of expression for figures constructed mechanically on a colossal

scale, or for effects of the round at any cost. And as evil is more obvious than good Bartolommeo, the painter of that masterpiece of colour and light and shade, of graceful movement and charming feeling, the "Madonna with the Baptist and St. Stephen" in the Cathedral at Lucca, Bartolommeo, the dainty deviser of Mr. Mond's tiny "Nativity," Bartolommeo, the artificer of a hundred masterpieces of pen drawing, is almost unknown, and to most people Fra Bartolommeo is a sort of synonym for pomposity. He is known only as the author of physically colossal, spiritually insignificant prophets and apostles, or, perchance, as the painter of pitch-dark altar pieces—this being the reward of devices to obtain mere relief.

Andrea del Sarto approached perhaps as closely to a Giorgione or a Titian as could a Florentine, ill at ease in the neighbourhood of Leonardo and Michelangelo. As an artist he was, it is true, not endowed with the profoundest sense for the significant, yet within the sphere of common humanity who has produced anything more genial than his "Portrait of a Lady"—probably his wife—with a Petrarch in

her hands? Where out of Venetia can we find portraits so simple, so frank, and yet so interpretive as his "Sculptor," or as his various portraits of himself—these, by the way, an autobiography as complete as any in existence, and tragic as few? Almost Venetian again is his "St James' caressing children, a work of the sweetest feeling. Even in colour effect, and technique, how singularly close to the best Venetian painting in his "Dispute about the Trinity"—what blacks and whites, what greys and purplish browns! And in addition, tactile values peculiar to Florence—what a back St Sebastian's! But in a work of scarcely less technical merit, the "Madonna of the Harpies," we already feel the man not striving to get the utmost out of himself, but panting for the grand and magnificent. Even here, he remains almost a great artist, because his natural robustness comes to his rescue, but the "Madonna" is too obviously statuesque, and, good saints, pray why all these draperies?

The obviously statuesque and draperies were Andrea's devices for keeping his head above water in the rising tide of the Michelangelesque

As you glance in sequence at the Annunziata frescoes on the whole so full of vivacity, gaily, and genuine delight in life, you see from one fresco to another the increased attention given to draperies. In the Scalzo series, otherwise masterpieces of tactile values, the draperies do their utmost to smother the figures. Most of these paintings are closed in with ponderous forms which have no other purpose than to serve as a frame, and as clothes-horses for draperies witness the scene of Zacharias in the temple wherein none of the bystanders dare move for fear of disturbing their too obviously arranged folds.

Thus by constantly sacrificing first spiritual, and then material significance to pose and draperies, Andrea loses all feeling for the essential in art. What a sad spectacle is his 'Assumption', wherein the Apostles, the Virgin herself, have nothing better to do than to show off draperies! Instead of feeling, as in the presence of Titian's 'Assunta' wrapt to heaven you gaze at a number of tailors men, each showing how a stuff you are thinking of trying looks on the back, or in a certain effect of light

But let us not end on this note; let us bear in mind that, despite all his faults, Andrea painted the one "Last Supper" which can be looked at with pleasure after Leonardo's.

Pontormo, who had it in him to be a decorator and portrait-painter of the highest rank, was led astray by his awe-struck admiration for Michelangelo, and ended as an academic constructor of monstrous nudes. What he could do when expressing *himself*, we see in the lunette at Poggio a Caiano, as design, as colour, as fancy, the freshest, gayest, most appropriate mural decoration now remaining in Italy; what he could do as a portrait-painter, we see in his wonderfully decorative panel of Cosimo dei Medici at San Marco, or in his portrait of a "Lady with a Dog" (at Frankfort), perhaps the first portrait ever painted in which the sitter's social position was insisted upon as much as the personal character. What Pontormo sank to, we see in such a riot of meaningless nudes, all caricatures of Michelangelo, as his "Martyrdom of Forty Saints."

Bronzino, Pontormo's close follower, had none of his master's talent as a decorator, but

happily much of his power as a portrait painter. Would he had never attempted anything else! The nude without material or spiritual significance, with no beauty of design or colour, the nude simply because it was the nude, was Bronzino's ideal in composition, and the result is his "Christ in Limbo." But as a portrait painter, he took up the note struck by his master and continued it, leaving behind him a series of portraits which not only had their effect in determining the character of Court painting all over Europe but what is more to the point a series of portraits most of which are works of art. As painting it is true, they are hard, and often timid but their air of distinction, their interpretive qualities, have not often been surpassed. In his Uffizi portraits of Eleanora di Toledo of Prince Ferdinand, of the Princess Maria, we seem to see the prototypes of Velasquez queens, princes, and princesses and for a fine example of dignified rendering of character, look in the Sala Baroccio of the Uffizi at a bust of a young woman with a missal in her hand.

XIV.

The great Florentine artists as we have seen, were, with scarcely an exception, bent upon rendering the material significance of visible things. This, little though they may have formulated it, was the conscious aim of most of them, and in proportion as they emancipated themselves from ecclesiastical dominion, and found among their employers men capable of understanding them their aim became more and more conscious and their striving more energetic. At last appeared the man who was the pupil of nobody, the heir of everybody, who felt profoundly and powerfully what to his precursors had been vague instinct, who saw and expressed the meaning of it all. The seed that produced him had already flowered into a Giotto, and once again into a Masaccio, in him, the last of his race born in conditions artistically most propitious, all the energies remaining in his stock were concentrated, and in him Florentine art had its logical culmination.

Michelangelo had a sense for the materially significant as great as Giotto's or Masaccio's,

neath A mere painter, one who is satisfied to reproduce what everybody sees, and to paint for the fun of painting will scarcely comprehend this feeling. His only significant is the obvious—in a figure the face and the clothing, as in most of the portraits manufactured nowa days. The artist, even when compelled to paint draped figures, will force the drapery to render the nude, in other words the material significance of the human body. But how much more clearly will this significance shine out, how much more convincingly will the character manifest itself, when between its perfect rendering and the artist nothing intervenes! And this perfect rendering is to be accomplished with the nude only.

If draperies are a hindrance to the conveyance of tactile values they make the perfect rendering of movement next to impossible. To realise the play of muscle everywhere, to get the full sense of the various pressures and resistances, to receive the direct inspiration of the energy expended, we must have the nude, for here alone can we watch those tautnesses of muscle and those stretchings and relaxings and

rippings of skin which, translated into similar strains on our own persons, make us fully realise movement. Here alone the translation, owing to the multitude and the clearness of the appeals made, is instantaneous, and the consequent sense of increased capacity almost as great as can be attained, while in the draped figure we miss all the appeal of visible muscle and skin, and realise movement only after a slow translation of certain functional outlines, so that the sense of capacity which we receive from the perception of movement is increased but slightly.

We are now able to understand why every art whose chief preoccupation is the human figure must have the nude for its chief interest, why, also, the nude is the most absorbing problem of classic art at all times. Not only is it the best vehicle for all that in art which is directly life confirming and life-enhancing, but it is itself the most significant object in the human world. The first person since the great days of Greek sculpture to comprehend fully the identity of the nude with great figure art, was Michelangelo. Before him, it had been

but he possessed means of rendering, inherited from Donatello, Pollaiuolo, Verrocchio and Leonardo,—means that had been undreamt of by Giotto or even by Masaccio. Add to this that he saw clearly what before him had been felt only dimly, that there was no other such instrument for conveying material significance as the human nude. This fact is as closely dependent on the general conditions of realising objects as tactile values are on the psychology of sight. We realise objects when we perfectly translate them into terms of our own states, our own feelings. So obviously true is this, that even the least poetically inclined among us, because we keenly realise the movement of a railway train, to take one example out of millions, speak of it as *going* or *running*, instead of *rolling on its wheels*, thus being no less guilty of anthropomorphising than the most unregenerate savages. Of this same fallacy we are guilty every time we think of anything whatsoever with the least warmth—we are lending this thing some human attributes. The more we endow it with human attributes, the less we merely know it, the more we realise it, the more

does it approach the work of art. Now there is one and only one object in the visible universe which we need not anthropomorphise to realise—and that is man himself. His movements, his actions, are the only things we realise without any myth making effort—directly. Hence, there is no visible object of such artistic possibilities as the human body, nothing with which we are so familiar, nothing therefore, in which we so rapidly perceive changes, nothing, then, which if represented so as to be realised more quickly and vividly than in life, will produce its effect with such velocity and power, and so strongly confirm our sense of capacity for living.

Values of touch and movement, we remember, are the specifically artistic qualities in figure painting (at least, as practised by the Florentines) for it is through them chiefly that painting directly heightens life. Now while it remains true that tactile values can, as Giotto and Masaccio have forever established, be admirably rendered on the draped figure, yet drapery is a hindrance, and, at the best, only a way out of a difficulty, for we *feel* it masking the really significant, which is *the form under*

neath A mere painter, one who is satisfied to reproduce what everybody sees, and to paint for the fun of painting, will scarcely comprehend this feeling. His only significant is the obvious—in a figure, the face and the clothing, as in most of the portraits manufactured nowadays. The artist, even when compelled to paint draped figures, will force the drapery to render the nude, in other words the material significance of the human body. But how much more clearly will this significance shine out, how much more convincingly will the character manifest itself, when between its perfect rendering and the artist nothing intervenes! And this perfect rendering is to be accomplished with the nude only.

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studied for scientific purposes—as an aid in rendering the draped figure. He saw that it was an end in itself; and the final purpose of his art. For him the nude and art were synonymous. Here lies the secret of his successes and his failures.

First, his successes. Nowhere outside of the best Greek art shall we find, as in Michelangelo's works, forms whose tactile values so increase our sense of capacity, whose movements are so directly communicated and inspiring. Other artists have had quite as much feeling for tactile values alone,—Masaccio, for instance; others still have had at least as much sense of movement and power of rendering it,—Leonardo, for example; but no other artist of modern times, having at all his control over the materially significant, has employed it as Michelangelo did, on the one subject where its full value can be manifested—the nude. Hence of all the achievements of modern art, his are the most invigorating. Surely not often is our imagination of touch roused as by his Adam in the "Creation," by his Eve in the "Temptation," or by his many nudes in the same ceiling

of the Sixtine Chapel,—there for no other purpose, be it noted, than their direct tonic effect! Nor is it less rare to quaff such draughts of unadulterated energy as we receive from the “God Creating Adam,” the “Boy Angel standing by Isaiah, or—to choose one or two instances from his drawings (in their own kind the greatest in existence)—the “Gods Shooting at a Mark” or the “Hercules and the Lion”

And to this feeling for the materially significant and all this power of conveying it, to all this more narrowly artistic capacity, Michelangelo joined an ideal of beauty and force, a vision of a glorious but possible humanity, which, again, has never had its like in modern times. Manliness, robustness, effectiveness, the fulfilment of our dream of a great soul inhabiting a beautiful body, we shall encounter nowhere else so frequently as among the figures in the Sixtine Chapel. Michelangelo completed what Masaccio had begun, the creation of the type of man best fitted to subdue and control the earth, and, who knows! perhaps more than the earth.

But unfortunately, though born and nurtured

in a world where his feeling for the nude and his ideal of humanity could be appreciated, he passed most of his life in the midst of tragic disasters, and while yet in the fulness of his vigour, in the midst of his most creative years, he found himself alone, perhaps the greatest, but alas! also the last of the giants born so plentifully during the fifteenth century. He lived on in a world he could not but despise, in a world which really could no more employ him than it could understand him. He was not allowed, therefore to busy himself where he felt most drawn by his genius and, much against his own strongest impulses he was obliged to expend his energy upon such subjects as the "Last Judgment." His later works all show signs of the altered conditions, first in an overflow into the figures he was creating of the scorn and bitterness he was feeling, then in the lack of harmony between his genius and what he was compelled to execute. His passion was the nude, his ideal power. But what outlet for such a passion what expression for such an ideal could there be in subjects like the Last Judgment, or the 'Crucifixion of

Peter'—subjects which the Christian world imperatively demanded should incarnate the fear of the humble and the self sacrifice of the patient? Now humility and patience were feelings as unknown to Michelangelo as to Dante before him or, for that matter, to any other of the world's creative geniuses at any time. Even had he felt them he had no means of expressing them, for his nudes could convey a sense of power, not of weakness of terror, not of dread of despair, but not of submission. And terror the giant nudes of the 'Last Judgment' do feel but it is not terror of the Judge, who being in no wise different from the others in spite of his omnipotent gesture seems to be *announcing* rather than *willing* what the bystanders, his fellows could not *unwill*. As the representation of the moment before the universe disappears in chaos—Gods huddling together for the *Götterdämmerung*—the Last Judgment is as grandly conceived as possible but when the crash comes, none will survive it no not even God. Michelangelo therefore failed in his conception of the subject, and could not but fail. But where

else in the whole world of art shall we receive such blasts of energy as from this giant's dream, or, if you will, nightmare? For kindred reasons, the "Crucifixion of Peter" is a failure. Art can be only life-communicating and life-enhancing. If it treats of pain and death, these must always appear as manifestations and as results only of living resolutely and energetically. What chance is there, I ask, for this, artistically the only possible treatment, in the representation of a man crucified with his head downwards? Michelangelo could do nothing but make the bystanders, the executioners, all the more life-communicating, and therefore inevitably more sympathetic! No wonder he failed here! What a tragedy, by the way, that the one subject perfectly cut out for his genius, the one subject which required none but genuinely artistic treatment, his "Bathers," executed forty years before these last works, has disappeared, leaving but scant traces! Yet even these suffice to enable the competent student to recognise that this composition must have been the greatest masterpiece in figure art of modern times.

That Michelangelo had faults of his own is undeniable. As he got older, and his genius, lacking its proper outlets, tended to stagnate and thicken, he fell into exaggerations—exaggerations of power into brutality, of tactile values into feats of modelling. No doubt he was also at times as indifferent to representation as Botticelli! But while there is such a thing as movement, there is no such thing as tactile values without representation. Yet he seems to have dreamt of presenting nothing but tactile values—hence his many drawings with only the torso adequately treated, the rest unheeded. Still another result from his passion for tactile values. I have already suggested that Giotto's types were so massive because such figures most easily convey values of touch. Michelangelo tended to similar exaggerations, to making shoulders, for instance, too broad and too bossy, simply because they make thus a more powerful appeal to the tactile imagination. Indeed, I venture to go even farther, and suggest that his faults in all the arts, sculpture no less than painting, and architecture no less than sculpture, are due to this

self same predilection for salient projections. But the lover of the figure arts for what in them is genuinely artistic and not merely ethical, will in Michelangelo, even at his worst, get such pleasures as, excepting a few, others, even at their best, rarely give him

In closing, let us note what results clearly even from this brief account of the Florentine school, namely that, although no Florentine merely took up and continued a predecessor's work, nevertheless all from first to last, fought for the same cause. There is no opposition between Giotto and Michelangelo. The best energies of the first, of the last, and of all the intervening great Florentine artists were persistently devoted to the rendering of tactile values, or of movement, or of both. Now successful grappling with problems of form and of movement is at the bottom of all the higher arts, and because of this fact Florentine painting despite its many faults, is after Greek sculpture, the most serious figure art in existence.

INDEX TO THE WORKS OF THE PRINCIPAL FLORENTINE PAINTERS

NOTE

The following lists make no claim to absolute completeness, but no genuine work by the painters mentioned, found in the better known public or private collections, has been omitted. With the exception of three or four pictures, which he knows only in the photographs, the author has seen and carefully studied every picture indicated, and is alone responsible for the attributions although he is happy to acknowledge his indebtedness to the writings of Signor Cavalcaselle, of the late Giovanni Morelli, of Signor Gustavo Frizzoni, and of Dr J P Richter. For the convenience of students, lists of the sculptures, but the more important only, have been appended to the lists of pictures by those artists who have left sculptures as well as paintings.

Public galleries are mentioned first, then private collections, and churches last. The principal public gallery is always understood after the simple mention of a city or town. Thus, Paris means Paris, Louvre, London means London, National Gallery, etc.

An interrogation point after the title of a picture indicates that its attribution to the given painter is doubtful. Distinctly early or late works are marked E. or L.

It need scarcely be said that the attributions here given are not based on official catalogues, and are often at variance with them.

MARIOTTO ALBERTINELLI

1474-1515 Pupil of Cosimo Rosselli and Pier di Cosimo influenced by Lorenzo di Credi, worked in partnership with Fra Bartolommeo

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CERTOSA (near Florence) Crucifixion 1505

Geneva. MUSÉE Annunciation 1511

Gloucester. HIGHNAM COURT SIR HUBERT PARRY 7 Nativity

The Hague 24 Scenes from the Creation E
306 Holy Family with infant John (on Fra Bartolommeo's cartoon)

Madrid. DUKE OF ALBA Madonna

Milan. POLDI PEZZOLI 477 Triptych 1500

Munich. 1057 Annunciation and two Saints.

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Pisa.	S CATERINA	Madonna and Saints (on Fra Bartolommeo's cartoon) 1511
Rome.	BORGHESE 310	Madonna and infant John (on Fra Bartolommeo's cartoon) 1511
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Sienna.	564	St Catherine 1512
	565	The Magdalen 1512
Stuttgart.	242 243 244	Coronation and two <i>putti</i> (top of Fra Bartolommeo's altar piece at Besançon) 1512
Venice.	SEMINARIO 18	Madonna
Volterra.	DUOMO	Annunciation E

ALUNNO DI DOMENICO

Descriptive name for Florentine painter whose real name appears to have been Bartolommeo di Giovanni Flourished last two decades of fifteenth century Assistant of Ghirlandajo; influenced by Amico di Sandro

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- Horsmonden (Kent). CAPEL MAYOR, MRS AUSTEN
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- Liverpool. WALKER ART GALLERY, 17 Martyrdom of St Sebastian
 18 Bishop dining with a Woman
- London. MR. BRINSLEY MARLAY Four *Cassone*-fronts Stories of Joseph and of The Taking of Troy
 SIR KENNETH MUIR MACKENZIE Madonna and infant John

- Longleat (Warminster). MARQUESS OF BATH Two
Cassone-fronts Feast and Flight
- Lovere (Lago d'Iseo). GALLERIA TADINI, 29 Ma-
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- Milan. BORROMEO *Pietà*
- Narni. MUNICIPIO Two compartments of the
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- New Haven (U. S. A.). JARVES COLLECTION, 47 St
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- Oxford. CHRIST CHURCH LIBRARY, 22 Madonna
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- Palermo. BARON CHIARAMONTE-BORDONARO, 118
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- Paris. 1416A Marriage of Peleus and
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1416B Triumph of Venus
M JEAN DOLLFUS, 1519 Frame to a
Trecento Madonna
M JOSEPH SPIRIDOV Scene from the
Tale of Nastagio degli Onesti 1483
- Rome. COLONNA, 11 Reconciliation between
Romans and Sabines
14 Rape of Sabines
- Scotland. LANGTON (NEAR DUNS). HON MRS
BAILLIE-HAMILTON Cassone-front
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- Vienna. DR A FIGDOR Large Cross with SS
Jerome and Francis
COUNT LANCORONSKI Several Martyr-
doms, including the Decapitation of
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- Warwick Castle. EARL OF WARWICK Two small
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- Bergamo. MORELLI, 21 Profile Portrait of Giuliano de' Medici
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BEQUEST Portrait of Esmeralda Bandinelli. E
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- Meiningen. GRAND DUCAL PALACE. Nativity.
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- Oxford. CHRIST CHURCH LIBRARY, 4, 5. Two
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- Paris. 1662A. *Cassone*-front: Death of Virginia.
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- Philadelphia. MR JOHN G. JOHNSON. Portrait of
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- Rome. COUNT GREGORI STROGANOFF. Two
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 1517 Baptist made Prisoner 1517
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 1522 Annunciation to Zacharias
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- Florence. (Con) SS ANNUNZIATA, ENTRANCE COURT.
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 INNER CLOISTER, OVER DOOR Fresco
 "Madonna del Sacco " 1525
 S SALVI Fresco Four Evangelists
 1515 Fresco Last Supper, begun
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 POGGIO A CAJANO * (Royal Villa near
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 Tribute 1521 (finished by A. Al-
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Brant Broughton (Lincolnshire)	REV ARTHUR F SUTTON	A Bishop
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- Florence, (*Con*) 240 Madonna enthroned (but not the Trinity above)
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- 246 Entombment
- 250 Crucifixion
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- 252-254 Sixteen scenes from Life of Christ and Virgin except the 'Legge d'Amore' 1448
- 258 Martyrdom of SS Cosmas and Damian
- 265 Madonna with six Saints and two Angels
- 266 Last Judgment (not the Damned nor the Inferno)
- 281 Madonna and eight Saints and eight Angels 1438 (ruined)
- 283 *Predella Pietà* and Saints L (ruined)
- URRISI 17 Triptych Madonna with Saints and Angels; *Predella* 1433
- 1152 *Predella* to No 1290 Birth of John
- 1168 *Predella* to No 1290 *Sposalizio*
- 1184 *Predella* to No 1290 Dormition
- 1290 Coronation of Virgin
- 1294 Tabernacle Madonna Saints, and Angels 1443
- MUSEO DI SAN MARCO Frescoes, all painted from between about 1439 to no later than 1445
- CLOISTER St Peter Martyr, St Dominic at foot of Cross, St Dominic (ruined), *Pietà*, Christ as Pilgrim

Florence. (Con) with two Dominicans, St Thomas Aquinas

CHAPTER HOUSE Large Crucifixion

UPPER FLOOR WALLS Annunciation

St Dominic at foot of Cross Madonna with eight Saints

ROOMS No 1 Noli me Tangere.

2 Entombment

3 Annunciation

4 Crucifixion

5 Nativity

6 Transfiguration

7 Ecce Homo

8 Resurrection

9 Coronation of Virgin

10 Presentation in Temple

11 Madonna and Saints

15-23 Crucifixions (some ruined)

24 Baptism

25 Crucifixion

26 *Pietà*

28 Christ bearing Cross

31 Descent to Limbo

32 Sermon on the Mount

33 Betrayal of Judas Panels

Small Madonna and Angels

Small Coronation

34 Agony in Garden Panel Small

Annunciation

35 Institution of the Eucharist

36 Nailing to Cross

37 Crucifixion

38 Adoration of Magi and *Pietà*

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- Florence (*Con*) Madonna and Saints (architecture and landscape by Lorenzo di Credi)
SACRISTY OF ADJOINING MONASTERY
Fresco Crucifixion
- Frankfort, a/M. HERR ADOLF SCHAEFFER Madonna enthroned and four Angels
- London. 663 Paradise
MRS J E TAYLOR Small panel
- Lyons. M EDOUARD AYNARD Madonna with SS Peter Paul and George with Angels and kneeling Donor
- Madrid. PRADO 14 Annunciation
DUKE OF ALBA Madonna and Angels
- Munich 989-991 Legends of Saints
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- Orvieto DUOMO CHAPEL OF S BRIZIO Ceiling
Frescoes Christ as Judge Prophets (assisted by Benozzo Gozzoli) 1447
- Paris. 1290 Coronation of Virgin
1293 Martyrdom of SS Cosmas and Damian
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- Parma. 429 Madonna and four Saints
- Perugia. SALA V 1-18 Altarpiece in many parts
- Pisa SALA VI 7 Salvator Mundi
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- Rome. (Con) MUSEO CRISTIANO, CASE Q V St
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- Turin. 103 104 Adoring Angels
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- Brocklesby (Lincolnshire) EARL OF YARBOROUGH
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 COMM BENIGNO CRESPI Adoration of
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- Milan. DR GUSTAVO FRIZZONI Adam and Eve
- Munich. 1077 Madonna and infant John
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S MINIATO PORTUGUESE CHAPEL. Annunciation 1466

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Lucca. 'Madonna della Misericordia.' 1515
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- Panshanger (Hertford) Holy Family
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- Philadelphia MR JOHN G JOHNSON Adam and Eve
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- Richmond (Surrey) SIR FREDERICK COOK OCTAGON
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- 1420 1497 Pupil possibly of Giuliano Pesello and
 of the Bicci assistant and follower of Fra Angelico

- Berlin. 60B Madonna Saints and Angels
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- Béziers. MUSÉE 193 St Rose and the Magdalen
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- Castelfiorentino (near Empoli) CAPPELLA DI S CHIARA
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- Castelfiorentino. (CON) MADONNA DELLA TOSSE (on way to Castelnuovo) Frescoes (in great part) 1484
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- S FORTUNATO OVER ENTRANCE Fresco

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- Philadelphia MR PETER WIDENER Raising of Lazarus
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- San Gimignano MUNICIPIO Restoration of Lippo
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OGNISSANTI Fresco St Augustine 1480
CORBIGNANO (near Florence, towards Settignano), CAFFELLA VANELLA
Repainted Fresco Madonna E
London. 592 Adoration of Magi (earliest extant work)
626 Portrait of Young Man

- San Gimignano (*Con*) SECOND ALTAR L. Fresco
 St Sebastian 1464
 S ANDREA (three miles out of town)
 Madonna 1466
 COLLEGIATA CHOIR. Madonna and
 Saints 1466
 ENTRANCE WALL. St Sebastian and
 other Frescoes 1465
 MONTE OLIVETO Fresco Crucifixion
 1466
- Sermoneta PARISH CHURCH Madonna and Angels
 E
- Terni BIBLIOTECA Madonna with Angels and
 five Saints 1466
- Vienna. 26 Madonna and Saints E
 BARON TUCHER Madonna and Cheru-
 bim
- Volterra. DUOMO CAPPELLA DEL NOME DI GESÙ
 Fresco Background to a Della Robbia
 Nativity Procession of Magi.
- BOTTICELLI (Alessandro di Mariano Filipepi)
 1444-1510 Pupil of Fra Filippo influenced early by
 the Pollajuoli
- Bergamo MORELLI 25 Story of Virginia L
- Berlin. 106 Madonna and Saints. 1485
 1128 St Sebastian. 1474
 VON KAUFMANN COLLECTION Judith (in
 part) L
- Boston (U S. A.) MRS J L GARDNER Madonna with
 Angel offering Ears of Wheat to
 Child E
 Death of Lucretia L
- Dresden. 9 Scenes from Life of S Zanobi L

- Berlin. 70A Crucifixion and Saints, 1475
72 Coronation of the Virgin E
- Boston (U. S. A.) MRS J L GARDNER Madonna in Landscape
- Chicago (U. S. A.) MR MARTIN RYERSON *Tondo* Adoration of Magi
- Cleveland (U. S. A.) HOLBEN COLLECTION, 3 Madonna Adoring Child (?)
- Empoli. 13 Madonna
OPERA DEL DUOMO, 25 Annunciation Towards 1473
Tabernacle for Sacrament, with St Andrew and Baptist *Predelle* Last Supper, Martyrdom of two Saints 1484-1491
Tabernacle for sculptured St Sebastian with two Angels and Donors, *Predelle* Story of St Sebastian Towards 1473
- Florence. ACADEMY, 30 St Vincent Ferrer
59 St Augustine
60 St Monica
84 Tobias and the three Archangels
154 Tobias and the Angel, with youthful Donor
Martyrdom of St Andrew
PITTI, 347 Madonna, infant John, and Angels worshipping Child
UFFIZI, 3437 Madonna
S APPOLOVIA Deposition with Magdalen and SS Sebastian and Bernard
DUCA DI BRINDISI Two *Cassone*-panels Story of Virginia
MARCHESE PIO STROZZI Madonna with SS Antony Abbot and Donato

- London. (Con) 915 Mars and Venus.
 1033 *Tondo* Adoration of Magi E
 1034 Nativity 1501
 Mr J P HESELTINE Madonna and infant John (in small part)
 Mr LUDWIG MOND Scenes from Life of S Zanoba (two panels) L
- Milan, AMBROSIANA, 145 *Tondo* Madonna and Angels
- Paris, POLDI PEZZOLI, 156 Madonna
 1297 *Fresco* Giovanna Tornabuoni with Venus and the Graces. 1486
 1298 *Fresco* Lorenzo Tornabuoni introduced into the Circle of the Sciences 1486
- Rome, VATICAN SIXTINE CHAPEL. *Frescoes*
 Moses and the Daughters of Jethro,
 Destruction of the Children of Korah,
 Christ tempted on Roof of Temple
 1481-2 Among the single figures of
 Popes Most of Stephen and Marcellinus and heads of Cornelius, Lucius, and Sixtus II, and probably Euanistus 1481-2
- St Petersburg HERMITAGE, 3 Adoration of Magi.
 Probably 1482

FRANCESCO BOTTICINI.

1446-1498 Pupil of Neri di Bicci, influenced by Castagno, worked under and was formed by Cosmo Rosselli and Verrocchio, influenced later by Amico di Sandro

Bergamo. MORELLI, 33 Tobias and the Angel.

- Berho. 70A Crucifixion and Saints 1475
 72 Coronation of the Virgin E
- Boston (U. S. A.) MRS J L GARDNER Madonna in
 Landscape
- Chicago (U. S. A.) MR MARTIN RYERSON *Tondo*
 Adoration of Magi
- Cleveland (U. S. A.) HOLDEN COLLECTION. 3 Ma-
 donna Adoring Child (?)
- 13 Madonna
- Empoli. OPERA DEL DUOMO 25 Annunciation
 Towards 1473
 Tabernacle for Sacrament, with St
 Andrew and Baptist. *Predelle* Last
 Supper Martyrdom of two Saints
 1484-1491
 Tabernacle for sculptured St Sebastian
 with two Angels and Donors, *Pre-
 delle* Story of St Sebastian
 Towards 1473
- Florence. ACADEMY 30 St Vincent Ferrier
 59 St Augustine
 60 St Monica
 84 Tobias and the three Archangels
 154 Tobias and the Angel, with youth-
 ful Donor
 Martyrdom of St Andrew
 PITTI 347 Madonna Infant John, and
 Angels worshipping Child
 UFFIZI, 3437 Madonna
 S APOLONIA Deposition with Mag-
 dalen and SS Sebastian and Bernard
 DUCA DI BRINDISI Two *Cassone*-panels
 Story of Virginia
 MARCHESE PIO STROZZI Madonna with
 SS Antony Abbot and Donato

- Florence } (Con) S SPIRITO R TRANSEPT Altarpiece
with *Predella* St Monica and Nuns
1483
- BROZZI (NEAR FLORENCE) S ANDREA,
R WALL Madonna and Saints
1480 (The Fresco above, with God,
the Father, is school work)
- Göttingen. UNIVERSITY GALLERY, 336 Madonna
and infant John
- London, 227 St Jerome with other Saints and
Donors
1126 Assumption of Virgin Before
1475
- EARL OF ASHBURNHAM Madonna ador-
ing Child
- MR ROBERT BENSON *Tondo* Madonna
in Landscape
Madonna with four rose-crowned
Angels and two Cherubim.
- MR C BRINSLEY MARLAY Madonna
adoring Child
- MR CHARLES BUTLER Bishop en
throned with four Female Saints
- Modena, 449 Madonna and Angels adoring
Child
- Montefortino (near Amandola, Abruzzi). MUNICIPIO
Madonna adoring Child
- Palermo. BARON CHIARAMONTE BORDONARO SS
Nicholas and Roch
- Panzano (near Greve). S MARIA, THIRD ALTAR L
Angels and Saints around old Pic-
ture
- Parcieux (near Trévoux). LA GRACE BLANCHE M
HENRI CHALANDON Nativity
- Paris, 1483 Madonna in Glory, and Saints,

- Paris. (Con) MME EDOUARD ANDRÉ Madonna and
four Saints, A Version of Fra
Filippo's Uffizi Madonna, *Pied* with
SS Nicholas James Dominic, and
Louis
CONTESSA ARCONATI VISCONTI *Tondo*
'Madonna adoring Child
M HENRI HEUDEL Madonna adoring
Child
Prato. Madonna and four Saints
Richmond (Surrey) SIR FREDERICK COOK MUSEUM
Bust of Young Man
Scotland. GOSFORD HOUSE EARL OF WEMYSS
Profile of Youth
Stockholm ROYAL PALACE Bust of Youth
Turin. 119 Coronation of Virgin
Wigan. HAIGH HALL EARL CRAWFORD Ma-
donna enthroned with St Francis,
Donor Tobias and Angel

BRONZINO (Angelo Allori)

1502(?)–1572 Pupil of Pontormo, influenced by
Michelangelo

- Bergamo MORELLI 65 Portrait of Alessandro
de Medici
Berlin 338 Portrait of Youth
338A Portrait of Ugolino Martelli
338B? Portrait of Eleonora da Toledo
SIMON COLLECTION, 2. Bust of Youth
HERR EDWARD SIMON Portrait of
Bearded Man
Besançon. Musée, 57 Deposition

- Florence. {*Con*) S SPIRITO R TRANSEPT Altarpiece
with *Predella* St Monica and Vns.
1483
BROZZI (NEAR FLORENCE) S ANDREA
R WALL Madonna and Saints.
1480 (The Fresco above with God
the Father is school work.)
- Göttingen. UNIVERSITY GALLERY 236 Madonna
and infant John
- London. 227 St Jerome with other Saints and
Donors
1126 Assumption of Virgin. Before
1475
EARL OF ASHBURNHAM Madonna ador
ing Child
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- Modena. 449 Madonna and Angels adoring
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- Montefortuno (near Amandola, Abruzzi) M VICIPPIO
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- Palermo. BARON CHIARAMONTE BORDONARO SS
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- Panzano (near Greve) S MARIA THIRD ALTAR L
Angels and Saints around old Pic
ture
- Parcieux (near Trévoux) LA GRANDE BLANCHE M
HENRI CHALANDON Nativity
- Paris. 1482 Madonna in Glory and Saints.

- PARIS. (Con). MME EDOUARD ANDRE Madonna and
four Saints, A Version of Fra
Filippo's *Uffizi* Madonna, *Pietà* with
SS Nicholas, James, Dominic, and
Louis
COMTESSE ARCONATI-VISCONTI *Tondo*
"Madonna adoring Child
M HENRI HÜGEL Madonna adoring
Child
Prato. Madonna and four Saints
Richmond (Surrey). SIR FREDERICK COOK, MUSEUM
Bust of Young Man
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Profile of Youth
Stockholm. ROYAL PALACE Bust of Youth
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donna, enthroned with St Francis,
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HERR EDWARD SIMON Portrait of
Bearded Man
Besançon. MUSÉE, 57 Deposition

- Boston. (Con.) MRS J L GARDNER Portrait of a
Medici Princess
- Budapest. 190 Venus and Cupid (in part)
191 Adoration of Shepherds
- Cassel. Portrait of Duke Cosimo de' Medici in
armour, holding Myrtle-branch
- Florence. PITTI. 39 Holy Family
403 Portrait of Duke Cosimo I
434 Portrait of the Architect Luca
Martini
- UFFIZI 154 Lucrezia Panciatichi
158 Descent from Cross 1545
159 Bartolommeo Panciatichi
172 Eleonora da Toledo and Don Garzia
198 Portrait of Young Woman
1155 Don Garzia
1164 Maria de' Medici
1166 Man in Armour
1209 Dead Christ
1211 Allegory of Happiness
1266 Portrait of Sculptor
1271 Christ in Limbo 1552
1272 Don Ferdinand
1275 Maria de Medici
- Miniatures 848 Don Garzia
852 Don Ferdinand
853 Maria de' Medici
854 Francesco de' Medici
855 Duke Cosimo I
857 Alessandro de' Medici
- MAGAZINE Annunciation
- PALAZZO VECCHIO, CHAPEL OF ELEONORA
DA TOLEDO Frescoes 1564
- S LORENZO L WALL. Fresco Mar-
tyrdom of St. Lawrence

The Hague.	3	Portrait of Lady
London.	651	Allegory
	1323	Piero de' Medici il Gottoso.
Lucca.		Don Ferdinand
		Don Garzia
Milan.	BRERA 565	Portrait of Andrea Doria as Neptune
New York	MRS GOULD	Portrait of Woman and Child
	HAVEMEYER COLLECTION	Youth in Black
Paris.	1183	"Noli me Tangere"
	1184	Portrait of Sculptor
Pisa	S STEFANO	Nativity 1564
Rome.	BORGHESE GALLERY, 444	St John the Baptist
	COLONNA GALLERY, 4	Venus Cupid, and Satyr
	CORSINI GALLERY, 2171	Portrait of Stefano Colonna 1548
	PRINCE DORIA	Portrait of Giannottino Doria
Turin.	128	Portrait of Giovanni delle Bande Nere,
Venice	SEMINARIO 16	Portrait of Child
Vienna.	44	Portrait of Man L
	49	Holy Family

BUGIARDINI

4

1475-1554 Pupil of Ghirlandajo and Pier di Cosmo, assistant of Albertinelli influenced by Perugino Michelangelo, Francesco Francia and Franciabigio

- Agram. STROSSNAYER GALLERY Madonna
seated in a Loggia looking down
towards infant John (?)
- Berlin. 142, 149 *Cassone*-panels. Story of
Tobias
283 Madonna and Saints
MUSEUM OF INDUSTRIAL ART *Cassone*-
front Story of St Felicitas
PALACE OF EMPEROR WILLIAM I *Cas*-
sone-front Story of Tobias
- Bologna. 25 St John in Desert
26 Madonna enthroned with SS Cath-
erine, Antony of Padua, and infant
John
745 *Tondo* Madonna
- Boon. UNIVERSITY GALLERY, 285 Madonna
with infant John
- Bowood Park (Calne). MARQUESS OF LANSDOWNE.
Copy of Perugino's Madonna in
Louvre (No 1565)
- Budapest. 91 *Volto Santo di Luca*" (?)
- Dijon. MUSÉE 1 Madonna and infant John
- Fighne (near Florence). S PIERO AL TERRENO HIGH
ALTAR Madonna with SS Peter,
Paul Francis and Jerome
- Florence. PITTI, 140 Portrait of Lady
UFFIZI 89 *Tondo* Madonna and in-
fant John (?) E
213 Madonna >
3451 Madonna and infant John. 1520
MUSEO DI S MARCO ANTICAMERA OF
REFECTORY, 6 Madonna adored
by St Francis and the Magdalen
S CROCE REFECTORY, 3 St Nicholas
5 The Baptist

- Florence. (*S Croce Con*) 42 St Paul
 43 St Jerome
S MARIA NOVELLA, R TRANSEPT Mart-
 tyrdom of St Catherine
- London. 309 Madonna, infant John and Angels
 (Michelangelo's suggestion)
EARL OF NORTHBROOK Baptist in Des-
 ert drinking
- Milan. *S MARIA DELLE GRAZIE* The Baptist.
- Modena. 334 Madonna and infant John
- Mombello (near Milan). *PRINCE PIO DI SAVOIA*
 Madonna
- Newport (U. S. A.) *MR THEODORE M DAVIS* The
 REEF Madonna, infant John, and
 Angel
- New York *METROPOLITAN MUSEUM* Madonna and
 infant John (?)
- Olantigh Towers (Wye, Kent). *MR ERLE-DRAX*, 610.
 Madonna and infant John
- Oldenburg 28 St Sebastian
- Paris. 1644 Bust of Youth
MUSÉE DES ARTS DÉCORATIFS, SALLE,
 253 Bust of Woman with Prayer
 Book
MME EDOUARD ANDRÉ Portrait of Lady
- Philadelphia. *MR PETER WIDENER* 179 *Tondo*
 Madonna and infant John (?)
- Rome. *BORGHESE GALLERY*, 177 Marriage of
 St Catherine
 443 Madonna and infant John (?)
COLOMNA GALLERY, 136 Madonna
CORSINI GALLERY, 380 Madonna (?)
 1509
 584 Leo X (variation of Raphael's por-
 trait in Pitt).

- Rome. (*Con*) PRINCE COLONNA *Tondo* Madonna and infant John
 CONTESSA SPALETTI * *Tondo* Madonna and infant John
- Scotland, Langton (Duns) HON MRS BAILLIE HAMILTON Madonna and infant John
- Siena. PALAZZO SARACINI 1420 Holy Family in Landscape
- St Petersburg *Tondo* Holy Family with infant John asleep
- Strasburg UNIVERSITY GALLERY 286 Presentation
- Stuttgart. 250 *Tondo* Holy Family
- Turin. 114 Madonna and infant John
 MUSEO CIVICO Madonna and infant John
- Venice. BARON GIORGIO FRANCHETTI Venus asleep and Cupid
- Vienna. 36 Rape of Dinah 1531
 ACADEMY 1134 *Tondo* Madonna with infant John (Michelangelo's suggestion)

RAFFAELLE DEI CARLI (or Crali)

1470—after 1526 Started under influence of Ghirlandajo and Credi later became almost Umbrian, and at one time was in close contact with Garbo whom he may have assisted

- Berlin. VON KAUFMANN COLLECTION Three half length figures of Saints in small ovals
- Dresden. 21 Madonna and two Saints

- Dusseldorf. 120 *Tondo* Madonna, with Child blessing
 Eastnor Castle (Ledbury). LADY HENRY SOMERSET.
 Altarpiece Madonna and Saints
- Esber. MR HERBERT F COOK, COPSEHAM Israel
 ites crossing Red Sea The Golden
 Calf
- Florence. UFFIZI 90 Madonna appearing to four
 Saints Madonna, two Saints and
 two Donors (probably painted in
 Garbo's studio) The four Evangel-
 ists (framed above Triptych ascribed
 to Spinello Aretino) (?)
 MAGAZINE Annunciation
 MR B BERENSON Christ in Tomb
 between Mary and John
 DUCA DI BRINDISI Combat of Marine
 Deities
 MR H W CANNON VILLA DOCCIA (near
 Fiesole) CHAPEL IN WOODS Fresco
 CORSINI GALLERY Madonna with two
 Saints and two Angels
 VIA CONSERVATORIO CAPPONI I Taber-
 nacle Madonna and two Angels
 VIA DELLE COLONNE, SCUOLA ELEMEN-
 TARE Fresco Miracle of Loaves
 and Fishes 1503
 MRS ROSS POGGIO GHERARDO Madonna
 in Glory and two Bishops
 S AMBROGIO, FIRST ALTAR R St Am-
 brogio and other Saints, Annuncia-
 tion in lunette
 S MARIA MADDALENA DEI PAZZI St
 Roch St Ignatius
 S PROCOLO ALTAR R Visitation with
 Saints and Angels

- Florence. (*Con*) S SPIRITO SOUTH TRANSEPT Madonna
and Evangelist with SS Stephen,
Lawrence, and Bernard 1505
Madonna with Evangelist St Bartholomew,
and two Angels E
Madonna with two Angels and SS Nicholas
and Bartholomew, and busts of
Jerome and another Saint
BROZZI (near Florence) S ANDREA
R WALL Fresco in lunette SS
Albert and Sigismund
- Le Mans. MUSÉE 19 Madonna
- Locko Park (near Derby). MR DRURY LOWE Deposition
The Baptist
- London. MR ROBERT BENSON Mass of St.
Gregory 1501
- Lucca. SALA IV 16 Polyptych
- Milan. POLDI PEZZOLI 158 Madonna and infant
John
- Montepulciano MUNICIPIO 80 Tondo Madonna in
Landscape
- Olantigh Towers (Wye) MR ERLE DEAX *Predella*
- Oxford. CHRIST CHURCH LIBRARY The Mag
dalen
- Paris. 1303 Coronation and four Saints
BARON MICHELE LAZZARONI Resurrection
with kneeling Donors
M EUGENE RICHTENBERGER Tondo
Madonna and two Angels L
- Pisa. MUSEO CIVICO 238 Madonna and four
Saints
SALA VI 15 God appearing to kneeling
Company
S MATTEO L WALL *Predella* to No
238 in Museo

- Poggibonsi S LUCCHESI, R WALL "Noli me Tangere"
- Prato. MUNICIPIO, 6 Madonna and infant John
- San Miniato dei Tedeschi. S DOMENICO Madonna with St Andrew and Baptist (?) 1507
- Siena. S MARIA DEGLI ANGELI, HIGH ALTAR Madonna in Glory, and Saints 1502
- Vallombrosa. PIEVE S Giovanni Gualberto enthroned between four Saints 1508
- Venice. ACADEMY, 55 Madonna and two Saints, E
- Volterra. MUNICIPIO, ANTICAMERA Fresco Madonna Musso Madonna, Saints, and Angels E
- Weston Birt (Tetbury) CAPTAIN G L HOLFORD Nativity

ANDREA DEL CASTAGNO.

Died rather young in 1457 Influenced by Donatello and Paolo Uccello

- Florence. UFFIZI, THIRD TUSCAN ROOM 12 Fresco Crucifixion and Saints
- S APPOLOVIA, REFECTORY Frescoes Last Supper; Crucifixion, Entombment, Resurrection Soon after 1434 (Nine Figures) Boccaccio, Petrarch, Dante, Queen Thomyris, Cumæan Sibyl, Niccolò Acciajuoli Farnati degli Uberti, Filippo Scolari (Pippo Spano?), Esther L—
- Frieze of Putti with Garlands

- Florence (Con) CLOISTER Fresco Dead Christ and Angels Soon after 1434
 HOSPITAL (33 VIA DEGLI ALFANI) COURT Fresco Crucifixion
 SS ANNUNZIATA FIRST ALTAR L Fresco Christ and St Julian L (Invisible)
 SECOND ALTAR L Fresco Trinity with St Jerome and other Saints L (Invisible)
 DUOMO WALL R OF ENTRANCE Fresco Equestrian Portrait of Niccolò da Tolentino 1456
 WINDOW IN DRUM OF CUPOLA (from his design) Deposition 1444
 Locks Park (near Derby) MR DAVID LOWE David (painted on a Shield) L
 London. 1138 Small Crucifixion
 MR J PIERPONT MORGAN Bust of Man

CIMABUE

About 1240—about 1301

The following works are all by the same hand probably Cimabue's

- Assisi. S FRANCESCO UPPER CHURCH CHOIR AND TRANSEPTS Frescoes
 LOWER CHURCH R TRANSEPT Fresco Madonna and Angels with St Francis
 Florence. ACADEMY 102 Madonna Angels and four Prophets
 Paris. 1260 Madonna and Angels.

COSIMO, see PIER DI COSIMO.

LORENZO DI CREDI

1456-1537 Pupil of Verrocchio

- Berlin. 80 Bust of Young Woman (?) E
 100 Madonna
 103 St Mary of Egypt
- Cambridge FITZWILLIAM MUSEUM 125 St Sebas-
 thian (the Saint only)
- Carlsruhe 409 Madonna and infant John adoring
 Child
- Castiglione Fiorentino COLLEGIATA, ALTAR R OF HIGH
 ALTAR Nativity L
- Cleveland (U S. A.) HOLDEN COLLECTION, 14 Ma-
 donna
- Dresden. 13 Madonna and infant John E
 14 Nativity (in part)
 15 Madonna and Saints
- Florence. ACADEMY 92 Adoration of Shepherds
 94 Nativity (in great part)
 UFFIZI 24 *Tondo* Madonna (in part)
 34 Portrait of Young Man
 1160 Annunciation E
 1163 Portrait of Verrocchio
 1168 Madonna and Evangelist
 1311 'Noli me Tangere'
 1313 Annunciation
 1314 Annunciation
 3452 Venus E
Tondo Madonna and Angel adoring
 Child (in part)
 MARCHESI PUCCI Portrait of Lady
 S DOMENICO (near Fiesole) FIRST ALTAR
 R Baptism

- Florence. (Con) DUOMO, SACRISTY. St Michael 1523
 Or SAN MICHELE, PILLAR St Bar
 tholomew
 5 SPIRITO, APSE Madonna with St
 Jerome and an Apostle E
 SCANDICCI (near Florence), CONTESSA DE
 TURENNE Portrait of Youth
 Forfl. 130 Portrait of Lady E
 Glasgow. Mr WILLIAM BEATTIE Portrait of
 the Artist 1488
 Göttingen. UNIVERSITY MUSEUM, 220 Crucifixion
 Hamburg. WEBER COLLECTION Tondo Ascension
 of Youthful Saint accompanied by
 two Angels
 Harrover. KESTNER MUSEUM, 21 Bust of Youth
 London. 593 Madonna
 648 Madonna adoring Child
 Mr CHARLES BUTLER Madonna.
 EARL OF ROSEBURY St George
 Longleat (Warminster) MARQUESS OF BATH Ma-
 donna
 Mayence. 105 Madonna E
 Milan. CONTE CASATI Madonna and infant John
 Munich. 1040A Madonna (?) (done in Verroc-
 chio's studio)
 Naples. Nativity L
 Oxford. UNIVERSITY GALLERIES, 26 Madonna (?)
 Paris. 1263 Madonna and two Saints 1503
 or later
 1264 "Noli me Tangere"
 M GUSTAVE DREYFUS Madonna (done
 in Verrocchio's studio)
 Pistoia. DUOMO CHAPEL L OF HIGH ALTAR Ma-
 donna and Saints (done in Verroc-
 chio's studio 1478-1485)

- Pistoia. (*Con*) MADONNA DEL LETTO Virgin, St Jerome, and Baptist 1510
- Rome. BORGHESE, 433 Madonna and infant John
- Scotland. (*Cf* Glasgow)
- Strasburg. UNIVERSITY GALLERY, 215 Madonna E
- Turin. 115 Madonna E
118 Madonna (in part)
- Venice. QUERINI-STAMPALIA, SALA III, 4 Madonna and infant John

DOMENICO, see VENEZIANO.

FILIPPINO and FILIPPO, see LIPPI.

FRANCIABIGIO

1482-1525 Pupil of Pier di Cosimo and Albertinelli, worked with and was influenced by Andrea del Sarto

- Barnard Castle. BOWEN MUSEUM 235 Bust of Young Man
- Berlin. 235 Portrait of Man
245 Portrait of Man writing 1522
245A Portrait of Youth in Landscape
HERR EUGEN SCHWEIZER Madonna with infant John
- Bologna. 294 Madonna
- Brussels. 478 Leda and her Children
MUSÉE DE LA VILLE Profile of Old Man
- Chantilly. MUSÉE CONDÉ, 41 Bust of Man
- Cracow. POTOCKI COLLECTION Madonna with infant John (?)
- Dijon. MUSÉE, DONATION JULES MACIET Bust of Youth

- Dresden. 75 Bathsheba 1523
 Florence. PITTI, 43 Portrait of Man 1514
 427 Calumny E
 UFFIZI, 92 *Tondo* Madonna and infant John E
 1223 Temple of Hercules
 1224 *Tondo* Holy Family and infant John
 1264 Madonna with Job and Baptist E
 CHIOSTRO DELLO SCALZO Monochrome
 Frescoes Baptist leaving his Parents
 1518-19 Baptism 1509 Meet
 ing of Christ and Baptist 1518-19
 SS ANNUNZIATA ENTRANCE COURT R
 Fresco Sposalizio 1513
 LA CALZA (Porta Romana) Fresco
 Last Supper
 POGGIO A CAJANO (Royal Villa near
 Florence) Fresco Triumph of Cæsar 1521
 Hamburg. WEBER COLLECTION 119 Bust of Young
 Man
 London. 1035 Portrait of Young Man
 MR ROBERT BENSON Portrait of Young
 Man
 EARL OF NORTHBROOK Head of Young
 Man
 MR T VASEL Bust of Young Man
 EARL OF YARBOROUGH Bust of a
 Jeweller 1516
 Modena. 223 Birth of Baptist E
 New York. MR RUTHERFORD STUYVESANT Portrait
 of Man
 Nîmes. 132 269 270 Small *Tondi* Trinity SS
 Peter and Paul

- Oxford. MR T W JACKSON Legend of a Saint
- Paris. 1651A Portrait of Andrea Fausti
- Philadelphia. MR JOHN G JOHNSON Bust of Christ Blessing (?)
- Pinerolo (Piedmont). VILLA LAMBA DORIA Portrait of Young Man
- Rome. BARBERINI GALLERY Portrait of Young Man
- BORGHESE GALLERY, 458 Madonna and infant John E
- CORSINI GALLERY, 570 Madonna holding Child on Parapet Portrait of Man with Book
- Turin. 112 Annunciation E
- Vienna. 46 Holy Family
- 52 Madonna and infant John in Landscape
- COUNT LANCKORONSKI Man with Cap and Feathers L Christ saving Man from drowning (?)
- PRINCE LIECHTENSTEIN Bust of Young Man 1517 Madonna and infant John
- Wiesbaden. NASSAUISCHES KUNSTVEREIN, 118 Cassone picture
- Windsor Castle. Portrait of Man ("Gardener of Pier Francesco dei Medici")

RAFFAELINO DEL GARBO

1466-1524 (?) Pupil of Botticelli and Filippino Lippi, influenced by Ghirlandajo and Perugino

Berlin. 78 Bust of Man

- Berlin (*Con*) 81 Profile of Young Woman
 90 *Tondo* Madonna and Angels
 SIMON COLLECTION 1 *Tondo* Ma
 donna and Angels. E
- Dresden. 22 Madonna and infant John
 Florence ACADEMY 90 Resurrection
 Glasgow CORPORATION GALLERY Madonna with
 infant John
- London. MR ROBERT BENSON *Tondo* Madonna
 and Angels
 COL G L HOLFORD DORCHESTER
 HOUSE Madonna and Angel
 MR CHARLES RICKETTS Madonna in
 Landscape
 SIR HENRY SAMUELSON *Tondo* Ma
 donna with Magdalen and St
 Catherine
- Lyons. M EDOUARD AYNARD Profile Bust of
 Baptist
- Munich 1009 *Pietà*
 Naples. *Tondo* Madonna and infant John
 Paris. M HENRI HEUGEL *Tondo* Madonna
 and two Angels. E
 BAEON EDOUARD DE ROTHSCHILD Profile
 bust of Young Lady
- Parma. 56 Madonna giving Girdle to S
 Thomas
- Venice LADY LAYARD Portrait of Man

DOMENICO GHIRLANDAJO

1449-1494 Pupl of Baldovinetti influenced slightly
 by Botticelli and more strongly by Verrocchio

- Florence ACADEMY 66 Madonna and Saints

- Florence, (Con) 195 Adoration of Shepherds 1485
 UFFIZI 19 Madonna and Saints
 43 Portrait of Giovanni Bicci de' Medici
 1295 Adoration of Magi
 1297 Madonna Saints and Angels
 MUSEO DI SAN MARCO SMALL REFEC-
 TORY Fresco Last Supper
 PALAZZO VECCHIO FLAG ROOM Fresco
 Triumph of S Zanobi 1482-1484
 DUOMO OVER N DOOR Mosaic An-
 nunciation 1490
 INNOCENTI HIGH ALTAR Adoration of
 Magi (the episode of the Massacre
 of the Innocents painted by Alunno
 di Domenico) 1488
 S MARIA NOVELLA CHOIR Frescoes
 Lives of the Virgin and Baptist etc
 (execution save certain portrait
 heads chiefly by David Mainardi,
 and other assistants) Begun 1486,
 finished 1490
 OGNISSANTI L WALL Fresco St Au-
 gustine 1480
 ALTAR R Fresco Madonna della Mis-
 ericordia (in part) E
 REFECTORY Fresco Last Supper
 1480
 S TRIVITA CHAPEL R OF CHOIR
 Frescoes Life of St Francis 1483-
 1485
 OVER ARCH Fresco Augustus and
 Sibyl (in part) Same date
 BAOIA DI PASSIGNANO (TAVERNELLE
 NEAR FLORENCE) REFECTORY Fres-
 coes Last Supper, etc. 1477

- London. 1399 Portrait of Young Man (re painted)
 Mr. ROBERT BENSON Francesco Sassetti and his Son
 Mr. LUDWIG MOHN Madonna
 Mr. J. PIERPONT MORGAN Profile of Giovanna Tornabuoni 1488
 Mr. GEORGE SALTING Madonna and infant John Bust of Costanza de Medici
- Lucca. DUOMO SACRISTY Madonna and Saints with *Picci* in lunette
- Narni. MUNICIPIO Coronation of Virgin (in part) 1486
- New Haven (U. S. A.) JARVES COLLECTION 73
 Fresco Head of Woman (Of woman to extreme L in Visitation at S Maria Novella, Florence)
- Paris. 1321 Visitation (in part)
 1322 Old Man and Boy
- Pisa. MUSEO CIVICO SALA VI, 21 SS Sebastian and Roch (in part) Virgin with St Anne and Saints (in part)
- Rome. VATICAN SIXTINE CHAPEL. Frescoes
 Calling of Peter and Andrew 1481
 Single figures of Popes Anacletus, Ignatius Clement and Pius 1481
- San Gimignano COLLEGIATA CHAPEL OF S PINA
 Frescoes Life of the Saint. About 1475
- Vercelli. MUSEO BORGOGNA Madonna adoring Infant E
- Volterra. MUNICIPIO Christ in Glory adored by two Saints and Don Guido Bonvicini (in part) 1491

RIDOLFO GHIRLANDAJO

1483 to 1561 Pupil of Granacci and eclectic imitator
of most of his important contemporaries

- | | | |
|-------------------------|---------------------|---|
| Bergamo | MORELLI 51 | Bust of Man |
| Berlin. | 91 | Nativity |
| Budapest. | 58 | Nativity 1510 |
| Chatsworth | DUKE OF DEVONSHIRE | Bust of Man (?) |
| | L | |
| Colle di Val d'Elsa | S AGOSTINO | THIRD ALTAR R
Pietà 1521 |
| Florence | ACADEMY 83 87 | Panels with three
Angels each E |
| | PITTI 207 | Portrait of a Goldsmith E |
| | 224 | Portrait of a Lady 1509 |
| | UFFIZI 1275 1277 | Miracles of S Zan
obi 1510 |
| | BIGALLO | <i>Predella</i> 1515 |
| | PALAZZO VECCHIO | CAPPELLA DEI PRIORI
Frescoes 1514 |
| | CORSINI GALLERY 129 | Portrait of
Man |
| | PALAZZO TORRIGIANI | Portrait of Ardin
ghelli |
| | LA QUIETE | St Sebastian |
| Glasgow | MR WILLIAM BEATTIE | Portrait of
Man (?) |
| London. | 1143 | Procession to Calvary E |
| | MR GEORGE SALTING | Portrait of Giro
lamo Benivieni |
| Lucardo (near Certaldo) | HIGH ALTAR | Madonna
with SS Peter Martin Justus and
the Baptist E |
| Milan. | COMM BENIGNO CRESPI | Small Trip
tych Nativity and Saints |

- New Haven (U. S. A.). JARVES COLLECTION, 97
Madonna and Saints
- Paris. 1324 Coronation of Virgin 1503
- Philadelphia. ELKINS PARK MR PETER WIDENER
191 Bust of Lucrezia Summana
E
- Pistoia. S PIETRO MAGGIORE Madonna and
Saints 1508
- Prato. Duomo Madonna giving Girdle to St
Thomas 1514
- Reigate (Surrey) THE PRIORY, MR SOMERS SOMER-
SET Portrait of Girolamo Beni-
viene
- St. Petersburg 49 Portrait of Old Man
- Wantage LOCKINGE HOUSE LADY WANTAGE
Youngish Man looking up from
Letter

GIOTTO

1276-1336 Follower of Pietro Cavallini influenced by
Giovanni Pisano

- Assisi. S FRANCESCO LOWER CHURCH CHAPEL
OF THE MAGDALEN Frescoes Feast
in the House of Simon (in great part)
Raising of Lazarus "Noli me Tan-
gere" (in part), Magdalen and Donor
(in part) (?) (The remaining fres-
coes in this chapel are by assistants)
Before 1318
- UPPER CHURCH II-IX of frescoes
recounting the Life of St. Francis
(with occasional aid of A) E
- WEST WALL. Fresco Madonna

- Boston (U. S. A.). MRS J L GARDNER Presentation
of Christ in the Temple L
- Florence. ACADEMY, 103 Madonna enthroned and
Angels
- " S CROCE, BARDI CHAPEL. Frescoes
Life of St Francis, etc (Little
more than the compositions are now
Giotto's) Not earlier than 1317
- PERUZZI CHAPEL. Frescoes Lives of
the Baptist and St John the Evan-
gelist (considerably repainted) L
- Munich. 983 Last Supper
- Padua. ARENA CHAPEL. Frescoes Lives of
Christ and His Mother, Last Judg-
ment, Symbolical Figures About
1305-6
- SACRISTY Painted Crucifix About
1305-6
- Rome S GIOVANNI LATERANO, PILLAR R
AISLE Fragment of Fresco Boni-
face VIII proclaiming the Jubilee
1300

GIOTTO'S ASSISTANTS

[An attempt to distinguish in the mass of work usually ascribed to Giotto the different artistic personalities engaged as his most immediate followers and assistants]

A.

- Assisi. S FRANCESCO, UPPER CHURCH XX-
XXV and first of Frescoes recounting
the Life of St Francis, done per-
haps under Giotto's directions.

Assisi. (Con) XXVI-XXVIII of same series done more upon his own responsibility
 LOWER CHURCH, CHAPEL OF THE SACRAMENT. Frescoes Legend of St Nicholas; Christ with SS Francis and Nicholas and Donors, etc (?) Before 1316 Madonna between SS Francis and Nicholas (?) Before 1316

Florence. UFFIZI, 20 Altarpiece of St Cecily C
 S MARGHERITA A MONTICI (beyond Torre del Gallo) Madonna E Altarpiece with St Margaret E
 S MINIATO Altarpiece with S Miniato E

B.

Assisi. S FRANCESCO, LOWER CHURCH, OVER TOMB OF SAINT Frescoes Allegories of Poverty, Chastity, and Obedience, and Triumph of St Francis (The Francis between the two Angels in the "Obedience" and nearly all of the "Triumph" were executed by another hand, probably C.)

R TRANSEPT Frescoes Bringing to Life of Child fallen from Window, Francis and a crowned Skeleton; Two Scenes (one on either side of arch leading to the Chapel of the Sacrament) representing the Bringing to Life of a Boy killed by a falling House, (above these) Annunciation; (next to Cimabue's Madonna) Crucifixion (with the aid of C).

Florence. S CROCE, CAPPELLA MEDICI Baroncelli
Polyptych: Coronation of Virgin,
Saints and Angels (?).

C.

Assisi. S FRANCESCO, LOWER CHURCH, R. TRAN-
SEPT. Frescoes: Eight Scenes from
the Childhood of Christ.

Berlin. 1074A. Crucifixion

Florence. BARGELLO CHAPEL Fresco: Paradise (?).
(Cf also under B for assistance
rendered by C.)

VARIOUS.

Bologna. PINACOTECA, 102 Polyptych: Madonna
and Saints

Florence. S FELICE Painted Crucifix.

Munich. 981 Crucifixion (?)

Paris. 1512 St Francis receiving Stigmata

Rome. ST PETER'S, SAGRESTIA DEI CANONICI
Stefaneschi Polyptych (suggests Ber-
nardo Daddi)

Strasburg. 203 Crucifixion

GOZZOLI, see BENOZZO.

FRANCESCO GRANACCI.

1477-1543. Pupil first of Credi, and then of Ghir-
landajo, whom he assisted; influenced by Bot-
ticelli, Michelangelo Pra Bartolommeo, and
Pontormo

Berlin. 74 and 76 SS Vincent and Antonino
(in Ghirlandajo's studio) Soon after
1494.

- Berlin. (Con) 88 Madonna and four Saints (kneeling figures and landscape his own cartoons, the rest Ghirlandajesque design)
 97 Madonna with Baptist and Archangel Michael E
 229 The Trinity
- Budapest. 54 St John at Patmos
 78 Madonna and infant John (?)
- Cassel. 480 *Tondo* Madonna holding Child on Parapet
 482 Crucifixion
- Chantilly. Musée Condé, 95 Madonna (from Ghirlandajo's studio) (?)
- Città di Castello PINACOTECA Coronation of Virgin (in part, done in Ghirlandajo's studio)
- Darmstadt. Small Crucifixion L
- Dublin. 78 Holy Family
- Florence. ACADEMY, 68 Assumption of Virgin
 154 Madonna
 285-290 Stories of Saints L
 Pitti, 345 Holy Family
 Uffizi 1249 1282 Life of Joseph
 Portrait of Lucrezia del Fede
 Covoni Altarpiece Madonna and Saints
 ISTITUTO DEI MINORENNI CORRIGENDI (VIA DELLA SCALA) Altarpiece: Madonna with SS Sebastian and Julian (?)
 BROZZI (near Florence) S ANDREA L WALL Frescoes Baptism, Madonna enthroned between SS Dominic and Sebastian (Ghirlandajo's designs)

- Florence. (*Con*) QUINTOLE (NEAR FLORENCE). S PIERO *Pictà* L
- VILLAMAGNA (NEAR FLORENCE), CHURCH
Madonna with SS Gherardo and
Donnino
- Glasgow. MR JAMES MANN Madonna (?) E
London. VICTORIA AND ALBERT MUSEUM *Tondo*
Madonna
MR ROBERT BENSON God the Father
sending Holy Spirit to Christ kneel-
ing, the Virgin recommending Donor,
who has his Family present and
below a Saint pointing to a Scroll (?)
E
- DUKE OF BUCCLEUGH, 10 Madonna and
infant John
- Lucca. MARCHESE MANSI (S MARIA FORISPOR-
TAM) *Tondo* Madonna and two
Angels
- Milan. COMM BENIGNO CRESPI Entry of
Charles VIII into Florence
- Munich. 1011 Madonna in Glory and four Saints
(Ghirlandajo's design) Soon after
1494
1061-1064 Panels with a Saint in
each L
1065 Holy Family
- New Haven (U S A.) JARVES COLLECTION, 86
Pictà L
- Oxford. CHRIST CHURCH LIBRARY St Francis
UNIVERSITY MUSEUM, 23 St Antony
of Padua and an Angel
- Panshanger (near Hertford). Portrait of Lady
- Paris. M JEAN DOLLFUS Madonna and
Saints (?)

- Paris. (Con) M D'EICHTAL Bust of Lady
 M. EUGÈNE RICHTENBERGER. Nativity
 M JOSEPH SPIRIDON Bust of Young
 Woman in Red
 Philadelphia. MR. JOHN G JOHNSON *Part* in Land-
 scape (?) E
 Reigate (Surrey) THE PRIORY, MR SOMERS SOMERSET.
 Madonna giving Girdle to St Thomas.
 Rome. BORGHESI, 371 Maddalena Strozzi as
 St Catherine
 CORSINI 573 Hebe
 Scotland. (Glasgow, cf Glasgow)
 ROSSIE PRIORY (INCHTERR, PERTHSHIRE),
 LORD KINVAIRD St Lucy before
 her Judges L
 St. Petersburg. HERMITAGE, 22. Nativity with SS
 Francis and Jerome
 Vienna. COUNT LANCKORONSKI Preaching of
 St Stephen
 HERR CARL WITTGENSTEIN Bust of
 Woman in Green (?)
 Warwick Castle. EARL OF WARWICK Assumption of
 Virgin and four Saints L

LEONARDO DA VINCI

1452-1519 Pupil of Verrocchio

- Florence. UFFIZI 1252 Adoration of Magi (un-
 finished) Begun in 1481
 London. BURLINGTON HOUSE, DIPLOMA GALLERY
 Large Cartoon for Madonna with
 St Anne
 Milan. S MARIA DELLE GRAZIE, REFECTORY
 Fresco Last Supper.

Paris.	1265	Annunciation	E
	1598	Madonna with St Anne (unfinished)	
	1599	"La Vierge aux Rochers"	
	1601	"La Gioconda"	
Rome.	VATICAN, PINACOTECA	St Jerome,	
		(unfinished)	

NOTE.—An adequate conception of Leonardo as an artist can be obtained only by an acquaintance with his drawings many of the best of which are reproduced in Dr J P Richter's "Literary Works of Leonardo da Vinci," and in B Berenson's "Drawings of the Florentine Painters"

FILIPPINO LIPPI

1457-1504 Pupil of Botticelli, influenced by Amico di Sandro and very slightly by Piero di Cosimo

Berlin.	78A	Allegory of Music	L
	96	Crucifixion with Virgin and St Francis	L
	101	Madonna	
		Fragment of Fresco Head of Youth in black cap with brown curls	
Bologna.	S DOMENICO, CHAPEL R OF HIGH ALTAR	Marriage of St Catherine	1501
Copenhagen.	Meeting of Joachim and Anne		L
Florence.	ACADEMY 89	St Mary of Egypt	
	91	St Jerome	
	93	The Baptist	
	98	Deposition (finished by Perugino)	
	PITTI 336	Allegorical Subject	
	UFFIZI, 286	Fresco Portrait of Himself	
		E	

FRA FILIPPO LIPPI.

1406-1469 Pupil of Lorenzo Monaco and follower of Masaccio, influenced by Fra Angelico

- Ashbridge Park (Berkhampstead). EARL BROWNLOW
 Madonna
- Berlin. 58 Madonna
 69 Madonna adoring Child
 , 95 ' Madonna della Misericordia "
 ' 958 *Predella* Miraculous Infancy of a Saint
- Florence. ACADEMY. 55 Madonna and Saints
 62 Coronation of Virgin 1441
 79 Virgin adoring Child "
 82 Nativity E . "
 86 *Predelle* S Prediano changing the Course of the Serchio Virgin receiving the Announcement of her Death;
 * St Augustine in his Study
 263 Gabriel and Baptist
 264 Madonna and St Antony Abbot
 PITTI 343 Madonna 1442
 UFFIZI 1307 Madonna
 PALAZZO ALESSANDRI St Antony Abbot and a Bishop SS Lawrence Cosmas, and Damian and Donors
 PALAZZO RICCARDI (PREFECTURE) Madonna
 S LORENZO MARTELLI CHAPEL Annunciation and *Predelle*
- London. 248 Vision of St Bernard 1447
 666 Annunciation E
 667. Seven Saints E

Lyons.	M	EDOUARD AYNARD	<i>Predella</i>	St
			Benedict and Novice	
Munich.	1005	Annunciation	E	
	1006	Madonna		
Oxford.	UNIVERSITY GALLERIES, 12	Meeting of		
		Joachim and Anne		
Paris.	1344	Madonna and Angels	1437	
Prato.	DUOMO, CHOIR	Frescoes	Lives of St	
		Stephen and the Baptist (assisted		
		by Fra Diamante)	1452-1464	
	R TRANSEPT	Fresco	Death of St. Ber-	
		nard (the upper part by Fra Dia-		
		mante)	Ordered 1450	
Richmond (Surrey).	SIR FREDERICK COOK	<i>Tondo</i>		
		Adoration of Magi	E SS Mi-	
		chael and Antony Abbot	1457	
Rome.	LATERAN, 65	Triptych	Coronation,	
		Saints and Donors (the angels are,		
		in execution at least, by another		
		hand, probably Fra Diamante's)		
	PRINCE DORIA	Annunciation		
	MR LUDWIG MOYD	Annunciation and		
		Donors		
Spoleto.	DUOMO, APSE	Frescoes	Life of Virgin	
		(chiefly by Fra Diamante)	Left	
		unfinished at death		
Turin.	ACCADÉMIA ALBERTINA 140, 141	The		
		Four Church Fathers		

LORENZO MONACO.

About 1370-1425 Follower of Agnolo Gaddi and the
Sienese

Altenburg. LINDENAU MUSEUM, 23 Crucifixion with

- Florence (Con) 1167 Fresco Old Man E
 1257 Adoration of Magi 1496
 1268 Madonna and Saints 1486
 PALAZZO CORSINI Tondo Madonna and
 Angels E
 MR HERBERT P HORNE Christ on
 Cross L
 PALAZZO TORRIGIANI Bust of Youth.
 S AMBROGIO NICHE L Monochromes
 Angels and medallions in *predella*
 L
 BADIA Vision of St Bernard with Piero
 di Francesco del Pugliese as Donor
 Soon after 1480
 CARMINE BRANCACCI CHAPEL Com-
 pletion of Masaccio's Frescoes 1484
 Angel delivering St Peter Paul visit-
 ing Peter in Prison Peter and Paul
 before the Proconsul Martyrdom of
 Peter (in the Raising of the King's
 Son) the group of four men on the
 extreme L the Boy and eight men
 and a child in a row
 S MARIA NOVELLA STROZZI CHAPEL
 Frescoes Episodes from Lives of
 Evangelist and St Philip etc
 Finished 1502
 S SPIRITO Madonna and Saints, with
 Tanai di Nerli and his Wife
 VILLA REALE DI POGGIO A CAJANO (near
 Florence) PORCH Fragment of
 Fresco
 Genoa PALAZZO BIANCO SALA V 30 Madonna
 and Saints. 1503
 Kiel PROF MARTIUS Madonna

- Lewes (Sussex). MR E P WARREN *Tondo* Holy Family and St Margaret
- London. 293 Madonna with SS Jerome and Dominic
 927 Angel adoring
 MR ROBERT BENSON Dead Christ
 SIR HENRY SAMUELSON Moses striking the Rock Adoration of Golden Calf
- Lucca. SIR JULIUS WERNHER. Madonna L
 S MIGUELE, FIRST ALTAR R SS Helena, Jerome Sebastian, and Roch E
- Naples. Annunciation, with Baptist and St Andrew E
- New Haven (U. S. A.). JARVES COLLECTION, 81 Christ on Cross
- Oxford. CHRIST CHURCH LIBRARY Centaur, on back, unfinished allegorical figures
- Prato. MUNICIPIO 16 Madonna with Baptist and St Stephen 1503
 Fresco in TABERNACLE 'ON STREET CORNER Madonna and Saints 1498.
- Rome. S MARIA SOPRA MINERVA, CARAPPA CHAPEL Annunciation Frescoes
 Triumph of St Thomas Aquinas, Assumption of Virgin 1489-1493
- St. Petersburg. STROGANOFF COLLECTION Annunciation L
- Strasburg. UNIVERSITY GALLERY, 214 Head of Angel (a fragment)
- Venice. SEMINARIO, 15 Christ and the Samaritan Woman
 17 "Noli me Tangere"
- Vienna. HERR EUGEN VON MILLER AICHOLO, Christ on Cross.

- Altenburg (Con) SS Francis Benedict, and Romu
ald E
90 Flight into Egypt
- Bergamo MORELLI 10 Dead Christ
- Berlin. 1110 Madonna with Baptist and St.
Nicholas E
PRINT ROOM Illuminations Visitation
Journey of Magi
VON KAUFMANN COLLECTION St. Jer
ome Nativity
- Brant Broughton (Lincolnshire) REV ARTHUR F
SURTON Miracles of St Benedict
- Brunswick. SS Stephen Dominic Francis and
Lawrence E
- Cambridge. FITZWILLIAM MUSEUM 555 Madonna
and two Angels.
- Cassel. 478 King David
- Copenhagen. THORWALDSEN MUSEUM 1 Madonna
- Empoli. OPERA DEL DUOMO 20 Triptych 1404
- Fiesole. S ANSANO (to be transferred to Museo)
Christ on Cross between Mary John
and Francis.
- Florence ACADEMY 143 Annunciation
144 Life of St Onofrio
145 Nativity
146 Life of St Martin
166 Three Pinnacles above Fra Angel
ico's Deposition.
BARGELLO Codex X Miniatures. 1412-
1413
UFFIZI 39 Adoration of Magi (An
nunciation and Prophets in frame
by Cosimo Rosselli)
40 Pietà 1404
41 Triptych Madonna and Saints. 1410

- Florence. (Con) 42 Madonna with Baptist and St Paul.
 1309 Coronation and Saints 1413
 MUSEO DI SAN MARCO 11 12. 13
 Crucifixion with Mary and John
 BIBLIOTECA LAURENZIANA Miniatures
 1409
 HOSPITAL (S MARIA NUOVA), OVER DOOR
 IN A CORRIDOR Fresco Fragment
 of a Pietà E
 MR CHARLES LOESER, Crucifixion
 S CROCE, REFECTORY, 6 St James
 enthroned
 S GIOVANNI DEI CAVALIERI Crucifix
 Mary, John
 S GIUSEPPE Crucifix
 CHIOSTRO DEGLI OBLATI (25 Via S
 EGIDIO) Frescoes Pietà with Sym-
 bols of Passion, Christ and Apostles,
 Agony in Garden
 S TRINITA, BARTOLINI CHAPEL Altar
 piece Annunciation and Predella L
 Frescoes Life of Virgin L
 Gloucester. HIGHNAM COURT, SIR HUBERT PARRY,
 49 Adoration of Magi, Visitation
 London. 215 216 Various Saints
 1897 Coronation of Virgin
 MR HENRY WAGNER Legend of S Gio-
 vanni Gualberto
 Milan. COMM BENIGNO CRESPI Small Shrine
 with Madonna and Saints
 CAV ALDO NOSEDA Madonna 1405
 Munich. LOTZBECK COLLECTION, 96 St Peter
 enthroned E
 New Haven (U. S. A.). JARVES COLLECTION, 18
 Crucifixion.

- Parcieux (near Trévoux) LA GRANGE BLANCHE M
 HENRI CHALANDON Three Panels
 with Saint and Prophet in each
 Paris. 1348 Agony in Garden Three Marys
 at Tomb 1408
 Posen. RACZYNSKI COLLECTION Adoration of
 Magi
 Richmond (Surrey) SIR FREDERICK COOK Madonna
 Rome VATICAN MUSEO CRISTIANO CASE C II
 Crucifixion
 " CASE S III Fragment of *Predella* St
 Antony Abbot visited by Madonna
 XI Benedict calling a dead Friar
 to life and Demon tempting another
 Friar
 Siena. 157 Triptych Madonna and Saints E
 Turin MUSEO CIVICO 3023 Madonna with
 Baptist and old Saint (on Glass)
 1408
 Washington (U S. A.) MR VICTOR G FISCHER
 Madonna and two Angels E

BASTIANO MAINARDI

About 1450-1513 Pupil and imitator of his brother
 in law Domenico Ghirlandajo

- Altenburg LINDENAU MUSEUM 102 Bust of
 Woman
 Berlin. 77 Madonna
 83 Portrait of Young Woman
 85 Portrait of a Cardinal
 86 Portrait of Young Man
 Boston (U S. A.) MRS QUINCY A SHAW Madonna
 adoring Child

- Cologne. 522 Madonna and five Saints
Dresden. 16 *Tondo* Nativity
Florence. UFFIZI, 1315 St Peter Martyr between
SS James and Peter
BARGELLO, CHAPEL. Fresco Madonna.
1490
PALAZZO TORRIGIANI. *Tondo* Madonna
and two Angels
S CROCE BARONCELLI CHAPEL. Fresco
Virgin giving Girdle to St Thomas.
CHIESA DI ORBETELLO R WALL. Fresco,
Madonna and two Cherubim (SS
Andrew and Dionysus, etc, by an-
other Ghirlandafesque hand)
BROZZI (near Florence), FATTORIA ORSINI
Frescoes Nativity (Cf Dresden 16),
Saints
Hamburg. WIEGER COLLECTION, 30 Madonna
Hildesheim 1134 *Tondo* Madonna
Locko Park (near Derby). MA DRUART LOWE. Repl-
cas of Berlin Portraits, Nos 83
and 86
London. 1230 Bust of Young Woman
SIR HENRY HOWORTH. Madonna and
three Angels adoring Child
MR GEORGE SALTING. Bust of Young Man
Longleat (Warminster). MARQUESS OF BATH. Ma-
donna four Saints, *Putti*, and Angels
Lyons. M EDOUARD ATNARD. St Stephen
Milan. COMM BENIGNO CRESPI. Two panels
with Men and Women Worshippers
Munich. 1012, 1013 SS Lawrence and Catherine
of Siena (soon after 1494)
1014 Madonna and Donor
1015 SS George and Sebastian

- Münster i/W. KUNSTVEREIN 31 Marriage of St Catherine
- Oxford. UNIVERSITY MUSEUM, 21 SS Bartholomew and Julian
- Palermo. BARON CHIARAMONTE BORDONARO, 98 Madonna with SS Paul and Francis 1506
- Paris. 1367 Tondo Madonna with infant John and Angels
COMTESSE ARCONATI VISCONTI Busts of Man and Woman (free replicas of Berlin Nos 83 and 86)
- *Philadelphia. MR JOHN G JOHNSON Madonna with SS Sebastian and Appollonia
- Rome. VATICAN MUSEO CRISTIANO, CASE O XVI Tondo Nativity *
COUNT GREGORI STROGANOFF Three Saints
- San Gimignano. MUNICIPIO 8 and 9 Tondi Madonnas
OSPEDALE DI S FINA Frescoes in Vaulting
VIA S GIOVANNI Fresco Madonna and Cherubim
S AGOSTINO R WALL SS Nicholas of Bari Lucy, and Augustine
CEILING Frescoes The four Church Fathers
L WALL Frescoes for Tomb of Fra Domenico Strambi 1487
COLLEGIATA, CHAPEL OF S FINA Frescoes in Ceiling
CHAPEL OF S GIOVANNI Annunciation 1482
SACRISTY Madonna in Glory and Saints

- San Gemignano. (Con) MONTE OLIVETO, CHAPEL R
Madonna with SS Bernard and
Jerome 1502
- Siena. PALAZZO SARACINI, 205 Bust of Young
Woman in Red
- Vienna. HARRACH COLLECTION, 314 Nativity
(replica of Dresden, 16)
PRINCE LIECHTENSTEIN Madonna and
infant John

MASACCIO

1401-1428 Pupil of Masolino, influenced by Brunel-
lesco and Donatello

- Berlin. 58A Adoration of Magi Probably 1426
" 58B Martyrdom of St Peter and Bap-
tist Probably 1426
58C A Birth Plate
58D Four Saints Probably 1426
- Boston (U S. A) MRS J L GARDNER Profile of
Young Man
- Brant Broughton (Lincolnshire). REV ARTHUR F
SUTTON Madonna enthroned on
high Seat with two Angels below
worshipping and two others seated
playing on Lutes Probably 1426
- Florence. ACADEMY, 73 Madonna with St Anne
E
CARMINE, BRANCACCI CHAPEL Frescoes
Expulsion from Paradise, Tribute
Money, SS Peter and John healing
the Sick with their Shadows, St Peter
Baptising, SS Peter and John dis-
tributing Alms, Raising of the King's
Son (except the Son, a Child, and

- Münster i/W KUNSTVEREIN 32 Marriage of St Catherine
- Oxford. UNIVERSITY MUSEUM 21 SS Bar tholomew and Julian
- Palermo BARON CHIARAMONTE BORDONARO 98 Madonna with SS Paul and Francis 1506
- Paris. 1367 *Tondo* Madonna with infant John and Angels
COMTESSE ARCONATI VISCONTI Busts of Man and Woman (free replicas of Berlin Nos 83 and 86)
- Philadelphia. MR JOHN G JOHNSON Madonna with SS Sebastian and Appolonia
- Rome VATICAN MUSEO CRISTIANO CASE O XVI *Tondo* Nativity ~
COUNT GREGORI STROGANOFF Three Saints
- San Gimignano MUNICIPIO 8 and 9 *Tondi* Ma donnas
OSPEDALE DI S PINA Frescoes in Vaulting
VIA S GIOVANNI Fresco Madonna and Cherubim
S AGOSTINO R WALL SS Nicholas of Bari Lucy and August ne
CEILING Frescoes The four Church Fathers
L WALL. Frescoes for Tomb of Fra Domenico Strambi 1487
COLLEGIATA CHAPEL OF S PINA Frescoes in Ceiling
CHAPEL OF S GIOVANNI Annuncia tion 1482
SACRISTY Madonna in Glory and Saints

- San Gimignano (Con) MONTE OLIVETO CHAPEL R
Madonna with SS Bernard and
Jerome 1502
- Siena PALAZZO SARACINI 205 Bust of Young
Woman in Red
- Vienna HARRACH COLLECTION 314 Nativity
(replica of Dresden 16)
PRINCE LIECHTENSTEIN Madonna and
infant John

MASACCIO

1401-1428 Pupil of Masolino influenced by Brunel-
lesco and Donatello

- Berlin. 58A Adoration of Magi Probably 1426
58B Martyrdom of St Peter and Bap-
tist Probably 1426
58C A Birth Plate
58D Four Saints Probably 1426
- Boston (U S A) Mrs J L GARDNER Profile of
Young Man
- Brant Broughton (Lincolnshire) REV ARTHUR F
SUTTON Madonna enthroned on
high Seat with two Angels below
worshipping and two others seated
playing on Lutes Probably 1426
- Florence ACADEMY 73 Madonna with St Anne
E
CARMINE BRANCACCI CHAPEL Frescoes
Expulsion from Paradise Tribute
Money SS Peter and John healing
the Sick with their Shadows St Peter
Baptising SS Peter and John dis-
tributing Alms Raising of the King's
Son (except the Son a Child and

Florence (*Con*) eight Figures of same group as well as four figures on extreme left all of which are by Filippino Lippi while the fourth head of this group is again by Masaccio)

S MARIA NOVELLA WALL R OF ENTRANCE Fresco Trinity with Virgin and St John and Donor and his Wife

Montemarciano (Val d'Arno Superiore) ORATORIO Fresco Madonna with Michael and Baptist E

* Naples Crucifixion Probably 1426

Pisa SALA VI 27 St Paul Probably 1426

Strasburg UNIVERSITY GALLERY 311 Resurrected Christ (?) E

Vienna. COUNT LANCKORONSKI St Andrew Probably 1426

MASOLINO

1384-after 1435

Bremen. KUNSTHALLE 164 Madonna 1423

Castiglione d'Olona. CHURCH Frescoes Life of Virgin

BAPTISTERY Frescoes Life of Baptist

PALAZZO CASTIGLIONE Frescoes A Landscape and Friezes

Empoli DUOMO BAPTISTERY Fresco *Pietà*

S STEFANO Fresco in an Arch Madonna and Angels Probably 1424

Florence. CARMINE BRANCACCI CHAPEL. Frescoes Preaching of St Peter Raising of Tabitha and Healing of Cripple Fall of Adam and Eve

- Munich. 1019 Madonna and Angels
 Naples. Christ receiving Virgin in Paradise
 Founding of S Maria Maggiore
 Rome. VATICAN, MUSEO CRISTIANO, CASE P,
 V *Predella* Dormition (?)
 CASE R, II Crucifixion (in part ?)
 S CLEMENTE Frescoes Episodes from
 Lives of SS Ambrose and Catherine
 of Alexandria, Crucifixion (some of
 these frescoes are completely re-
 painted)
 Scotland. GOSFORD HOUSE, EARL OF WEMYSS
 Annunciation
 Todi. S FORTUNATO, FOURTH CHAPEL R
 Fresco Madonna with two Angels

MICHELANGELO BUONARROTI.

1475-1564 Pupil of Ghirlandajo influenced by the
 works of Jacopo della Quercia Donatello, and
 Signorelli

- Florence UFFIZI 1139 *Tondo* Holy Family
 London. 790 Deposition (unfinished)
 Rome. VATICAN SIXTINE CHAPEL Frescoes
 ON CEILING 1508-1512 W WALL
 Last Judgment 1534-1541
 CAPPELLA PAOLINA Frescoes Con-
 version of Paul, Martyrdom of
 St Peter L

SCULPTURE

- Berlin. Small Marble Apollo
 Bologna. S DOMENICO S Petronio, An Angel
 (for Ark of St Dominic) 1494

Bruges.	NOTRE DAME	Madonna	Finished before August 1506
Florence	ACADEMY	David	1504 Life size model of reclining Male Figure
	COURT	St Matthew	1504
	BARGELLO	Bacchus E	Bust of Brutus <i>Tondo Relief</i> Madonna <i>Apollo</i>
	COURT	Victory	
	BOBOLI GARDENS	GROTTO	Four unfinished Figures
	CASA BUONARROTI	Reliefs	Centaur and Lapithæ E Madonna E
	DUOMO	BEHIND HIGH ALTAR	<i>Pietà</i> L
	S LORENZO	NEW SACRISTY	Madonna Tombs of Lorenzo dei Medici Duke of Urbino and Giuliano Duke of Nemours Left unfinished 1534
London.	BURLINGTON HOUSE	DIPLOMA GALLERY	<i>Tondo Relief</i> Madonna
	VICTORIA AND ALBERT MUSEUM	Cupid	
	BEIT COLLECTION	Young Athlete	(bronze)
Milan.	PRINCE TRIVULZIO	Small Slave	(bronze)
Paris.	ROOM OF RENAISSANCE SCULPTURE	Two Slaves	
Rome	PALAZZO RONDANINI	<i>Pietà</i>	(unfinished) L
	S MARIA SOPRA MINERVA	Christ with Cross	Finished 1521
	St PETER'S	<i>Pietà</i>	1499
	S PIETRO IN VINCOLI	Moses Rachel and Leah	
St. Petersburg	Crouching Boy		

MONACO see LORENZO.

ANDREA ORCAGNA AND HIS BROTHERS.

Andrea, 1308 (?)–1368 Pupil of Andrea Pisano; follower of Giotto, influenced by Ambrogio Lorenzetti of Siena

Of the brothers, Nardo, who died in 1365, was scarcely his inferior

The only painting certainly from Andrea's hand is the altarpiece at S Maria Novella The frescoes in the same church are probably by Nardo

- | | | |
|-----------|-----------------------------|---|
| Budapest. | 50 | Madonna and Angels |
| Florence. | ACADEMY, 14 | Vision of St Bernard and Saints |
| | 40 | Trinity with Evangelist and St Romuald 1365 |
| | UFFIZI, 10 | St Bartholomew and Angel (?) E |
| | 29 | Coronation of the Virgin |
| | THIRD TUSCAN ROOM 20 | St Matthew Triptych Begun in 1367 |
| | MR B BERENSON | St Benedict receiving a Novice |
| | BADIA, CAPELLA BONSI | Descent of Holy Spirit |
| | S CROCE, SACRISTY | Madonna with SS Gregory and Job 1365 |
| | S MARIA NOVELLA, L TRANSEPT | Altarpiece 1357 Frescoes Paradise, Last Judgment, Hell |
| | CLOISTER | Frescoes Annunciation to Joachim and Anne, Meeting of Same, Birth of Virgin, Presentation of Vir- |

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Florence	ACADEMY	David	1504 Life size model of reclining Male Figure
	COURT	St Matthew	1504
	BARGELLO	Bacchus E	Bust of Brutus <i>Tondo</i> Relief Madonna Apollo
	COURT	Victory	
	BOROLI GARDENS	GROTTO	Four unfinished Figures
	CASA BUONARROTI	Reliefs	Centaur and Lapithæ E Madonna E
	DUOMO	BEHIND HIGH ALTAR	<i>Pietà</i> L
	S LORENZO	NEW SACRISTY	Madonna Tombs of Lorenzo dei Medici Duke of Urbino and Giuliano Duke of Nemours Left unfinished 1534
London.	BURLINGTON HOUSE	DIPLOMA GALLERY	<i>Tondo</i> Relief Madonna
	VICTORIA AND ALBERT MUSEUM	Cupid	
	BEIT COLLECTION	Young Athlete	(bronze)
Milan.	PRINCE TRIVULZIO	Small Slave	(bronze)
Paris.	ROOM OF RENAISSANCE SCULPTURE	Two Slaves	
Rome	PALAZIO RONDANINI	<i>Pietà</i>	(unfinished) L
	S MARIA SOPRA MINERVA	Christ with Cross	Finished 1521
	ST PETER'S	<i>Pietà</i>	1499
	S PIETRO IN VINCOLI	Moses Rachel, and Leah	
St Petersburg	Crouching Boy		

MONACO *see* LORENZO

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| | S MARIA NOVELLA L TRANSEPT | Altar
piece 1357 Frescoes Paradise
Last Judgment Hell |
| | CLOISTER | Frescoes Annunciation to
Joachim and Anne Meeting of Same
Birth of Virgin Presentation of Vir |

Florence. (Con) *gin in Temple, Full length figures of Saints*

CERTOSA (near Florence), CHAPEL Ma-
donna

London. 569-578 Coronation and Saints, with
nine smaller panels representing the
Trinity, Angels, and Gospel Scenes

New Haven (U. S. A). JARVIS COLLECTION, 25
Baptist

26 St Peter

Palermo. BARON CHIARAMONTE-BORDONARO Ma-
donna

SCULPTURE (by Andrea)

Berlin. VON KAUFMANN COLLECTION Heid of
female Saint

Florence. BARGELLO 139 Angel playing Viol
OR SAN MICHELE Tabernacle Finished
1359

FRANCESCO PESELLINO

1422-1457 Pupil possibly of his grandfather, Giuliano
Pesello, follower of Fra Angelico, Masaccio and
Domenico Veneziano, but chiefly of Fra Filippo
Lippi

Altenburg LINDENAU MUSEUM, 96 SS Jerome and
Francis

Bergamo. MORELLI, 9 Florentine arraigned before
a Judge

11 Story of Griselda

Berlin. Small Crucifixion

Boston (U. S. A). MRS J L GARDNER Two Cassone
panels Triumphs of Petrarch

Chantilly	MUSÉE COYDÉ 11	Madonna and Saints 12 Adoration of Magi (?)
Empoli	OPERA DEL DUOMO 24	Madonna and Saints
Florence	ACADEMY 72	<i>Predelle</i> Nativity Mar tyrdom of SS Cosmas and Damian Miracle of St Antony of Padua
Gloucester	HIGHNAM COURT	SIR HUBERT PARRY 95 Annunciation
London	COL G L HOLFORD	DORCHESTER House Madonna and Saints
Milan	FOLDI PEZZOLI 436	Annunciation (early XVI century copy)
	587	<i>Pietà</i>
Paris	1414	<i>Predelle</i> Miracle of SS Cosmas and Damian St Francis receiving the Stigmata
Rome	PRINCE DORIA	<i>Predelle</i> Pope Sylvester before Constantine Pope Sylvester subduing Dragon
Wantage	LOCKINGE HOUSE	LADY WANTAGE Two <i>Cassone</i> panels Story of David

PIER DI COSIMO

1462-1521 Pupil of Cosimo Rosselli influenced by
Verrocchio Signorelli Filippino Leonardo and
Credi

Berlin	107	Venus Cupid and Mars
	204	Adoration of Shepherds
	VON KAUFMANN COLLECTION	Prome theus Myth (Of Strasburg)
Borgo San Lorenzo (Mugello)	CHIESA DEL CROCIFISSO	Madonna with St Thomas and Bap tist

Florence. (*Cont.*) *Virgin in Temple*, Full length figures of Saints

CERTOSA (near Florence), CHAPEL *Maddonna*

London. 569-578 *Coronation and Saints* with nine smaller panels representing the Trinity, Angels, and Gospel Scenes

New Haven (U. S. A.). JARVIS COLLECTION, 25 *Baptist*

26 *St Peter*

Palermo. BARON CHIARAMONTE BORDONARO *Maddonna*

SCULPTURE (by Andrea)

Berlin. VON KAUFMANN COLLECTION *Head of female Saint*

Florence. BARGELLO 139 *Angel playing Viol*
OR SAN MICHELE *Tabernacle Finished*
1359

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1422-1457 Pupil possibly of his grandfather, Giuliano Pesello, follower of Fra Angelico, Masaccio and Domenico Veneziano, but chiefly of Fra Filippo Lippi

Altenburg. LINDENAU MUSEUM, 96 *SS Jerome and Francis*

Bergamo. MORELLI 9 *Florentine arraigned before a Judge*

11 *Story of Griselda*

Berlin. *Small Crucifixion*

Boston (U. S. A.) MRS J L GARDNER *Two Cassone panels Triumphs of Petrarch*

- Chantilly. MUSÉE CONDÉ 11 Madonna and Saints
12 Adoration of Magi (?)
- Empoli. OPERA DEL DUOMO, 24 Madonna and
Saints
- Florence. ACADEMY, 72 *Predelle* Nativity, Mar-
tyrdom of SS Cosmas and Damian,
Miracle of St Antony of Padua
- Gloucester. HIGHNAM COURT, SIR HUBERT PARRY, 95
Annunciation
- London. COL. G. L. HOLFORD, DORCHESTER
HOUSE Madonna and Saints
- Milan. POLDI PEZZOLI, 436 Annunciation
(early XVI century copy)
587 *Pietà*
- Paris 1414 *Predelle* Miracle of SS Cosmas
and Damian, St Francis receiving
the Stigmata
- Rome. PRINCE DORIA *Predelle* Pope Sylvester
before Constantine, Pope Sylvester
subduing Dragon
- Wantage. LOCKINGE HOUSE LADY WANTAGE Two
Cassone panels Story of David

PIER DI COSIMO

1462-1521 Pupil of Cosimo Rosselli influenced by
Verrocchio, Signorelli, Filippino Leonardo and
Credi

- Berlin. 107 Venus, Cupid, and Mars
204 Adoration of Shepherds
VON KAUFMANN COLLECTION Promethe-
us Myth (Cf Strasburg)
- Borgo San Lorenzo (Mugello). CHIESA DEL CROCISSO
Madonna with St Thomas and Bap-
tist

- Chantilly. Musée Condé, 13 "La Bella Simonetta"
- Dresden. 20 Holy Family and Angels
- Dulwich. Head of Young Man
- Fiesole. S FRANCESCO Coronation of Virgin (in part) L
- Florence. Pitti 370 Head of a Saint
Uffizi Immaculate Conception.
82, 83, 84 Story of Perseus and Andromeda.
1312 Rescue of Andromeda
3414 Portrait of Caterina Sforza" (?)
MAOAZINE Tondo Madonna with infant John L
INNOCENTI GALLERY Holy Family and Saints
- S LORENZO R TRANSEPT Madonna and Saints adoring Child
- Glasgow Mr WILLIAM BEATTIE Tondo Madonna with the two Holy Children embracing
- The Hague 254, 255 Giuliano di Sangallo and his Father *
- Harrow-on the Hill. Rev J Stoddon Large Nativity with three Saints and three Donors (?) E Tondo Madonna and Angels
- London. 698 Death of Procris
895 Portrait of Man in Armour
HERTFORD HOUSE Triumph of Venus (?)
Mr ROBERT BEYSON Hylas and the Nymphs E Portrait of Clarissa Orsini (?)
EARL OF PLYMOUTH Head of Young Man

- Scotland. (Con) GOSFORD HOUSE, EARL OF WEMYSS
Bust of Man
NEWBATTLE ABBEY (DALKEITH), MAR-
QUESS OF LOTHIAN Mythological
Scene.
- Siena. MONASTERO DEL SANTUCCIO, ALTAR L
Nativity.
- Stockholm. ROYAL GALLERY Madonna
- Strasburg. UNIVERSITY GALLERY, 216A Madonna
216B Prometheus Myth (Cf Von Kauf-
mann Collection, Berlin)
- Vienna. HARRACH COLLECTION, 136 Holy Fam-
ily and Angels L
PRINCE LIECHTENSTEIN Madonna and
infant John L *Tondo* Landscape
with Water, etc
- Workshop (Nottinghamshire). CLUMBER PARK, DUKES
OF NEWCASTLE Altarpiece with
Predella Madonna with St Peter
and Baptist and kneeling Ecclesi-
astic.

PIER FRANCESCO FIORENTINO

Known to have been active during the last three decades of the fifteenth century Pupil pos-
sibly of Fra Angeleco or Benozzo Gozzoli,
influenced by Neri di Bicci eclectic imitator
of Alesso Baldovinetti, Fra Filippo, and Pesel-
lino Some of the best of the following are
copies of the two last and of Compagno di
Pesellino

- Altenburg LINDENAU MUSEUM, 97 Madonna with
infant John

- Bergamo. MORELLI, 36 SS Jerome and Francis
(version of Pesellino at Altenburg).
- Berlin, 71A. Madonna against Rose-hedge (ver-
sion of M. Aynard's *Compagno di*
Pesellino)
- Brussels. Madonna
- Budapest. 55 Madonna and infant John
- Cambridge (U. S. A.) Fogg Museum Madonna
- Castelnuovo di Val d'Elsa. S BARBARA, HIGH ALTAR
Madonna and Saints surrounded by
Frescoes.
FIRST ALTAR R Madonna and Saints.
- Certaldo. PALAZZO DEI PRIORI, LOWER FLOOR
Fresco *Pietà* 1484 Fresco In-
credulity of Thomas.
UPPER FLOOR Fresco Madonna.
1495
CAPPELLA DEL PONTE D'AGLIENA
Frescoes Tobias and Angel St
Jerome
- Cleveland (U. S. A.). HOLDEN COLLECTION, 8 Ma-
donna adoring Child
- Colle di Val d'Elsa. PALAZZO ANTICO DEL COMUNE.
Altarpiece Madonna and four Saints,
Predella, etc Madonna with SS.
Bernardino, Antony Abbot, Magda-
len, and Catherine
VIA GOZZINA Tabernacle, Fresco Ma-
donna and two Bishops
VIA S LUCIA Frescoes in Tabernacle.
Annunciation and various fragments.
- Detroit (U. S. A.). 4 Madonna adoring Child
- Bijon. DONATION JULES MACIET Madonna and
infant John.
- Eastnor Castle (Ledbury). LADY HENRY SOMERSET.

- Scotland. (Con) GOSFORD HOUSE, EARL OF WEMYSS
Bust of Min
NEWBATTLE ABBEY (DALKEITH), MAR-
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- Eastnor Castle (Ledbury) LADY HENRY SOMERSET

- Eastnor Castle (Ledbury) (Con) Madonna against
Rose hedge (version of M Aynard's
Compagno di Pesellino at Lyon)
- Empoli OPERA DEL DUOMO 22 Madonna and
four Saints
30 Madonna
- Englewood (New Jersey, U S A.) MR D F PLATT
Madonna with Angel and infant John
- Florence UFFIZI 61 Madonna and Angels (copied
from Compagno di Pesellino formerly
in Hainauer Collection Berlin)
BARGELLO CARRAND COLLECTION 15
Madonna with infant John
CENACOLO DI S APPOLODIA Nativity
MR EDMUND HOLGHTON Madonna
adoring Child
CONTE SERRISTORI Madonna
S FRANCESCO DELLE STIMATE Ma
donna
S GIOVANNINO DEI CAVALIERI SACRISTY
Madonna
- Frankfort a./m. STÄDELINSTITUT 10 Madonna and
Angels
- Frome (Somerset) MELLE PARK LADY HORNER Ma
donna Saints and Angels
- Gloucester HIGHNAM COURT SIR HUBERT PARRY
48 Madonna with infant John (Cf
Herr Brachts Compagno di Pesel
lino Berlin)
56 Madonna with two Angels
- Göttingen UNIVERSITY GALLERY 226 Copy of
Fra Filippo's Annunciation (in the
Dona Gallery Rome)
- Gubbio PINACOTECA 49 Madonna and infant
John

- Hamburg WENER COLLECTION, 32 Madonna and
St Catherine against Rose hedge
- Harrow-on-the-Hill REV J STODDON Madonna
and infant John (after Fra Filippo)
- Hatfield. WARREN WOOD, MR. CHARLES BUTLER
Two Madonnas
- Le Mans. MUSÉE 407 Madonna
- Lille. MUSÉE, 21 Madonna and Angel
919 Procris and Cephalus (?)
930 Scene in Temple (?)
- Liverpool. WALKER ART GALLERY, 19 Head of
Woman (possibly copy of lost por-
trait of Lucrezia Buti by Fra
Filippo)
23 Madonna and Angels
- London. 1199 Madonna, infant John, and Angels
VICTORIA AND ALBERT MUSEUM Fresco
Baptist and St Dorothy
IONIDES BEQUEST Madonna (version
of M Aynard's *Compagno di Pesel-
lino* at Lyons)
MR CHARLES BUTLER Madonna
MR WILLIAM E GREY Madonna and
infant John (after Fra Filippo)
MRS LOUISA HERBERT Madonna in
Landscape
LADY HORNFR Nativity
- Montefortino (near Amandola, Marches). MUNICIPIO
Madonna with Tobias and two Arch-
angels 1497
- Narbonne. MUSÉE, 243 *Tondo* Madonna and
Angels adoring Child
- New Haven (U. S. A.). JARVES COLLECTION 61
Madonna, St Catherine and Angels
(perhaps after a lost Filippo)

- Eastnor Castle (Ledbury.) (Con) Madonna against
Rose-hedge (version of M. Aynard's
Compagno di Pesellino at Lyons).
- Empoli. OPERA DEL DUOMO, 22 Madonna and
four Saints
30 Madonna.
- Englewood (New Jersey, U. S. A.). MR D. F. PLATT.
Madonna with Angel and infant John
- Florence. UFFIZI, 61 Madonna and Angels (copied
from Compagno di Pesellino formerly
in Hamauer Collection, Berlin)
BARGELLO, CARRAND COLLECTION, 15,
Madonna with infant John
CENACOLO DI S. APPOLODIA Nativity.
MR EDMUND HOUGHTON Madonna
adoring Child
CONTE SERRISTORI Madonna
S. FRANCESCO DELLE STINATE Ma-
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S. GIOVANNINO DEI CAVALIERI, SACRISTY
Madonna
- Frankfort a./m. STÄDELINSTITUT, 10 Madonna and
Angels
- Frome (Somerset). MELLE PARK, LADY HORNER Ma-
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- Gloucester. HIGHNAM COURT SIR HILBERT PARRY
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MRS LOUISA HERBERT Madonna in Landscape
LADY HORNER Nativity
- Montefortino (near Amandola, Marches). MUNICIPIO Madonna with Tobias and two Archangels 1497
- Narbonne. MUSÉE 243 *Tondo* Madonna and Angels adoring Child
- New Haven (U. S. A.) JARVES COLLECTION 61 Madonna, St Catherine and Angels (perhaps after a lost Filippo)

- Palermo.** BARON CHIARAMONTE BORDONARO, 54
Madonna and Angels.
- Parcieux (near Trévoux).** LA GRANGE BLANCHE, M
HENRI CHALANCON Madonna and
two Angels
- Paris.** MME EDOUARD ANDRÉ Madonna with
Baptist and Angels Painted Flower
background to Desideriesque gesso
relief of Madonna
M LÉON BONVAT Madonna and Angels
M HENRI HEUGEL Madonna and in-
fant John (after Fra Filippo)
- Pavia.** GALLERIA MALASPINA, 25 Madonna
with SS Catherine and Antony
Abbot
- Perugia.** MARCHESSE MEVICONI BRACCESCHI Ma-
donna and infant John (after Fra
Filippo)
- Philadelphia.** MR JOHN G JOHNSON Madonna with
two Angels Madonna against Rose-
hedge (version of M Aynard's Com-
pagno di Pesellino at Lyons)
ELKINS PARK, MR PETER WIDENER
Madonna against Rose-hedge (ver-
sion of M Aynard's Compagno di
Pesellino at Lyons)
- Richmond (Surrey).** SIR FREDERICK COOK Madonna
- San Gimignano** MUNICIPIO PINACOTECA Madonna
between two kneeling Saints 1477
SALA DEL GIUDICE CONCILIATORE
Fresco Trinity and small scenes
from sacred Legends 1497
TOWER Fresco Madonna
- S AGOSTINO, FIRST ALTAR R** Madonna
and Saints 1494

- San Gimignano (Con) COLLEGIATA, NAVE Monochrome Frescoes Ten Disciples in medallions and two smaller Busts, decoration of *Pall* and Garlands 1474-1475
- OVER TRIUMPHAL ARCH Fresco Dead Christ 1474-1475
- L AISLE SPANDRILS OF ARCHES Frescoes Abraham and six Prophets
- L WALL Fresco Adam and Eve driven forth from Paradise (original fresco of Taddeo di Bartolo restored by Pier Francesco)
- CLOISTER Fresco Dead Christ 1477
- S JACOPO PILLAR R Fresco St James
- S LUCIA, BEHIND HIGH ALTAR Fresco Crucifixion E
- CAPPELLA DI MONTE (near San Gimignano) Madonna with SS Antony Abbot and Bartholomew 1490
- S MARIA ASSUNTA A PANCOLE (near San Gimignano) Madonna
- PIEVE DI ULIGNANO (near San Gimignano) Madonna with SS Stephen and Bartholomew
- Siena. 149-152 Triumphs of Petrarch
209 Nativity
- Sinalunga (Val di Chiana) S MARTINO, SACRISTY
Tondo Madonna and infant John
- Todi PINACOTECA Madonna
- Vienna. PANITEUM (ÜBER ST VEIT) Fresco
Madonna with Bishop and St Christina 1485
- COUNT LANCKORONSKI Madonna against Rose-hedge

Volterra. **MUNICIPIO** Fresco Crucifixion
 ORATORIO DI S. ANTONIO Nativity

THE POLLAJUOLI

Antonio 1429-1498 Pupil of Donatello and Andrea del Castagno, strongly influenced by Baldovinetti Sculptor as well as painter

Piero 1443-1496 Pupil of Baldovinetti, worked mainly on his brother's designs (Where the execution can be clearly distinguished as of either of the brothers separately, the fact is indicated)

Berlin. 73 Annunciation (Piero)

 73A David (Antonio)

Boston (U. S. A.). Mrs J. L. GARDNER Profile of Lady (Antonio)

Florence. **UFFIZI** 30 Portrait of Galeazzo Sforza
 69 Hope

 70 Justice

 71 Temperance (The execution of these three was perhaps largely the work of pupils)

 72 Faith (Piero)

 73 Cartoon for "Charity" (on back of picture, the execution of which is studio work) (Antonio) 1469

 1153 Hercules and the Hydra, Hercules and Antæus (Antonio)

 1301 SS. Eustace, James, and Vincent (Piero) 1467

 1306 Prudence (Piero) 1470

 3358 Miniature Profile of Lady (Piero)

TORRE DI GALLO (ARCETRI) Fresco

- Florence (*Con*) (discovered in 1897 and since then entirely repainted) Dance of Nudes (Antonio)
- S MINIATO, PORTUGUESE CHAPEL Fresco (around Window) Flying Angels (executed probably 1466) (Antonio)
- S NICCOLÒ Fresco Assumption of Virgin (Piero) E
- London. 292 St Sebastian (Antonio) 1475
928 Apollo and Daphne (Antonio)
- New Haven (U S A) JARVES COLLECTION 64
Hercules and Nessus (Antonio)
- New York METROPOLITAN MUSEUM 85 Fresco,
St Christopher (Piero)²
- PARIS. 1367A Madonna (Piero) (?)
- SAN GEMIGNANO COLLEGIATA CHOIR Coronation of Virgin (Piero) 1483
- Staggia (near Siena) S MARIA ASSUNTA R TRAN-
SEPT St Mary of Egypt upborne
by Angels (design Antonio execu-
tion Piero) 1447
- Strasburg 212A Madonna enthroned (Piero)
- Turin. 117 Tobias and the Angel

SCULPTURE ETC

- Assisi S FRANCESCO Altar frontal embroi-
dered probably from designs by
Piero
- Florence. BARGELLO Bust of Young Warrior
(Terra-cotta) Hercules and Antæus
(Bronze)
- OPERA DEL DUOMO Enamels in Pedes-
tal of Silver Crucifix Finished 1459
Birth of Baptist (Relief in Silver)

- Florence. (Cow) Twenty-seven Scenes from Life of
Baptist (embroideries after An-
tonio's designs) 1466-1473
- London. VICTORIA AND ALBERT MUSEUM "Dis-
cord" (Relief in Gesso)
- Rome. ST PETER'S, CHAPEL OF SACRAMENT
Tomb of Sixtus IV (Bronze) Fin-
ished 1493
- L AISLE Tomb of Innocent VIII
(Bronze) Finished 1493

PONTORMO (Jacopo Carucci).

1494-1556 Pupil of Andrea del Sarto, influenced
by Michelangelo

- Bergamo. MORILLI 59 Portrait of Baccio Bandi-
nelli
- Berlin. Portrait of Andrea del Sarto (not ex-
hibited)
HARR VON DIRKSEN Portrait of a Lady
seated
- Borgo San Sepolcro. MUNICIPIO St Quentin in the
Pillory (in part)
- Carmignano (near Florence) PARISH CHURCH Visi-
tation
- Driskow (Poland). M ZANISLAS TARNOWSKI Full
face bust of oldish Lady in velvet
lace, and pearls.
- Florence. ACADEMY, 183 Piccola L
190 Christ at Emmaus 1528
Fresco (behind the Giotto) Hospital of
S Matteo E
PITTI 149 Portrait of Man in Armour
with Dog (F)
182 Martyrdom of forty Saints

- Florence. (Con) 233 St Antony L
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 379 Adoration of Magi
 UFFIZI, 1177 Madonna with SS Francis and Jerome
 1187 Martyrdom of S Maurizio
 1198 Birth Plate Birth of St John
 1220 Portrait of Man
 1267 Cosimo dei Medici
 1270 Cosimo I, Duke of Florence
 1284 Venus and Cupid (designed by Michelangelo)
 COLLEGIO MILITARE, POPE'S CHAPEL
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 CORSINI GALLERY 141 Madonna and infant John
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 SS ANNUNZIATA, CLOISTER R Fresco Visitation 1516
 CAPPELLA DI S LUCA Fresco Madonna and Saints E
 S FELICITÀ, CHAPEL R Altarpiece Deposition Frescoes Annunciation, Medallions of Prophets
 S MICHELE VISCONTINI Holy Family and Saints 1518
 CERTOSA (near Florence) CLOISTER Fresco Christ before Pilate 1523
 POGGIO A CAJANO (Royal Villa near Florence) Decorative fresco around

- Florence (*Con*) window Vertumnus Pomona Diana and other figures 1521
- Frankfort a./M. STÄDELINSTITUT 14A Portrait of Lady with Dog
- Genoa. PALAZZO BIANCO Portrait of Youth
PALAZZO BRIGNOLE SALE Man in Red with Sword
- Hatfield. WARREN WOOD MR CHARLES BUTLER Birth Plate
- London. 1131 Joseph and his Kindred in Egypt E
MR LUDWIG MOND A Conversation
EARL OF PLYMOUTH Portrait of Youth
- Lucca. SALA I 5 Portrait of Youth
- Milan. PRINCE TRIVULZIO Portrait of Rinuccini Lady Portrait of Youth holding Book
- New Haven (U. S. A.) JAYES COLLECTION 100
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104 Bust of Lady L
- Oldenburg 19 Portrait of Lady
- Palermo 406 Judith L
- Panshanger (Hertford) Portrait of Youth Two panels with Story of Joseph E
- Paris. 1240 Holy Family and Saints 1543
1241 Portrait of Engraver of Precious Stones
- Pontormo (near Empoli) PARISH CHURCH SS John the Evangelist and Michael E
- Rome BARNERINI GALLERY 83 Pygmalion and Galatea
BORGHESI GALLERY 75 Lucretia (?)
173 Tobias and Angel L
408 Portrait of Cardinal
CORRADI GALLERY 577 Bust of Man

- Scotland. KEIR (DUNBLANE), CAPTAIN ARCHIBALD STIRLING Portrait of Bartolommeo Compagni
NEWBATTLE ABBEY (DALKEITH), MARQUESS OF LOTHIAN Portrait of Youth
- Turin. 122 Portrait of Lady
- Vienna. 45 Portrait of Lady L
48 Portrait of Lady L
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COSIMO ROSSELLI

- 1439-1507 Pupil of Neri di Bicci, influenced by Benozzo Gozzoli and Alesso Baldovinetti
- Agram (Croatia). STROSSNAYER COLLECTION Madonna and two Angels
- Amsterdam DR OTTO LANZ Madonna with St Joseph and two Angels adoring Child
- Berlin. 59 Madonna Saints, and Angels L
59A Glory of St Anne 1471
(MAGAZINE) 71 Entombment
- Breslau. SCHLESISCHES MUSEUM 171 Madonna and infant John
- Cambridge. FITZWILLIAM MUSEUM, 556 Madonna and four Saints 1493
- Cologne. 518 Madonna Saints, and Innocents E
- Cortona. SIGNOR COLONNESI Madonna with SS Jerome and Antony of Padua
- Düsseldorf. AKADEMIE, 110 Madonna adoring Child (?)
- Eastnor Castle (Ledbury). LADY HENRY SOMERSET Madonna with SS Sebastian and Michael

- Florence. (Con) window Vertumnus, Pomona, Diana, and other figures 1521
- Frankfort a./M. STÄDELINSTITUT, 14A Portrait of Lady with Dog
- Genoa. PALAZZO BIANCO Portrait of Youth
PALAZZO BRIGNOLE-SALE Man in Red with Sword
- Hatfield. WARREN WOOD, MR CHARLES BUTLER Birth Plate
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- Milan. PRINCE TRIVULZIO Portrait of Rinuccini Lady Portrait of Youth holding Book
- New Haven (U. S. A.). JARVES COLLECTION, 100. Cosmo dei Medici L
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- Oldenburg. 19 Portrait of Lady
- Palermo. 406 Judith L
- Panshanger (Hertford). Portrait of Youth Two panels with Story of Joseph E
- Paris. 1240 Holy Family and Saints 1543
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173 Tobias and Angel L
408 Portrait of Cardinal
CORRINI GALLERY, 577. Bust of Man

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- Cortona. SIGNOR COLONNESI Madonna with SS Jerome and Antony of Padua
- Düsseldorf. AKADEMIE, 110 Madonna adoring Child (?)
- Eastnor Castle (Ledbury). LADY HENRY SOMERSET Madonna with SS Sebastian and Michael

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CHAPEL OF SACRAMENT Frescoes Mi
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St Filippo Benizzi taking Servite
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S CROCE, CAPPELLA MEDICEA OVER
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Milan	CONTE CASATTI	Nativity
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	M PEYRE 253	Madonna and two Angels
	MME EDOUARD ANDRÉ	Madonna and Angels adoring Child
	M JOSEPH SPIRIDON	Portrait of Man
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		Christ Preaching Moses destroying the Tables of the Law Last Supper (but not the scenes visible through painted windows) All 1482
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ROSSO FIORENTINO

1494-1541 Pupil of Andrea del Sarto; influenced by
Pontormo and Michelangelo

- Arezzo. SALA II 6 Christ bearing Cross.
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Florence. PITTI 113 Three Fates.
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S LORENZO *Sposalizio*
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Paris. 1485 *Pietà*
1486 Challenge of the Pierides.
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Turin. ARMERIA REALE F 3 Designs for
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Marius.
Venice. ACADEMY 46 Profile bust of Man in red
Cloak and Hat.
Vienna. COUNT LANCKORONSKI Madonna. E
Two naked *Putti*.
Volterra. MUNICIPIO Deposition. 1521

SARTO *see* ANDREA

JACOPO DEL SELLAJO

- 1441 or 2-1493 Pupil of Fra Filippo, influenced slightly by Castagno's works, imitated most of his Florentine contemporaries especially Botticelli, Ghirlandajo, and Arnico di Sandro
- Altenburg. LINDENAU MUSEUM, 99 Adoration of Magi
105 Madonna with Tobias and John
150 St Jerome
- Arezzo. SALA II, 9 Madonna against Rose-hedge
- Bergamo. CARRARA, 167 Bust of Christ holding head of Lance
- Berlin. 94 Meeting of young Christ and Baptist
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HERR EUGEN SCHWEIZER Nativity with infant John
- Bonn. UNIVERSITY GALLERY, 1139 St Jerome
- Bordeaux. MUSÉE, 48 Ecce Homo
- Brandenburg a /H. WREDOWSCHE ZEICHNENSCHULE, 65 Adoration
- Breslau. SCHLESISCHES MUSEUM, 189 St Jerome
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- Caen. MUSÉE, 58 Madonna with infant John and Angel
- Castiglione Fiorentino. PINACOTECA, 14 Pool of Bethesda
- Chantilly. MUSÉE CONDÉ, 14 Madonna in Landscape

- Dijon. MUSÉE, DONATION MACIET Small Adoration of Magi, with SS Andrew and Catherine (?)
- Eastnor Castle (Ledbury). LADY HEARY SOMERSET Madonna and Saints.
- Empoli. OPERA DEL DUOMO, 29 Madonna and infant John
33 Madonna in Glory with SS. Peter Martyr and Nicholas.
- Englewood (New Jersey, U. S. A.). MR. D F PLATT St Jerome.
- Fiesole. S. ANSANO (to be transferred to Museo) Four Triumphs of Petrarch
- Florence. ACADEMY, 150 *Pietà*.
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UFFIZI, 66-68 Story of Esther.
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LA QUIETE, Adoration of Magi, with Trinity and Angels above.
S. SPIRITO Antependium St Lawrence
GANGALANDI (between Florence and

- Dijon. MUSÉE, DONATION MACIET Small Adoration of Magi, with SS. Andrew and Catherine (?)
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- Florence. ACADEMY, 150 *Più*.
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1573 *Più*.
BIGALLO *Tondo* Madonna, Saints, and Angels.
CENACOLO DI S. APOLONIA Entombment. Adoration of Magi.
MUSEO DI SAN MARCO, OPIZIO, 21 Annunciation.
MR. HERBERT P. HORNE St. Jerome
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GANGALANDI (between Florence and

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| Florence (Con) | Signa) S MARTINO & WALL | Madonna with Eternal in lunette |
| Gloucester. | HIGHAM COURT | SIR HUBERT PARRY
23 Madonna and St Peter Martyr
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| Göttingen. | UNIVERSITY GALLERY, 237 | Meeting of
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| Hanover | PROVINZIALMUSEUM | Pietà and other
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| Lille | MUSÉE 995 | Madonna |
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tures of Ulysses |
| London. | 916 | Venus and Cupids |
| | MR BRINSLEY MARLAY | Cassone-front
Cupid and Psyche |
| | MR CHARLES BUTLER | Cassone front
Cupid and Psyche |
| | EARL CRAWFORD | Brutus and Portia
St Mary of Egypt St Jerome Bap-
tist |
| | EARL OF ILCHESTER | Ecce Homo Ma-
donna |
| | MR CHARLES RICKETTS | Madonna and
infant John |
| | MR GEORGE SALTING | Tondo Ma-
donna and Angels adoring Child |
| | MR VERNON WATNEY | Marriage Feast
of Nastagio degli Onesti 1483 |
| Lyons. | MUSÉE 62 | Deposition |
| | M EDOUARD AYNARD | Epiphany
Pietà |

- Marseilles. MUSÉE Madonna and Angels (copy of
lost Amico di Sandro)
- Milan. CONTI BAGAFI VALSECCHI *Cassone-*
front Story of Griselda
PRINCE TRIVULZIO Young Baptist Ma-
donna in Niche (?)
- Munich. 1002 St Sebastian
1004 Adoration of Magi
1007 Annunciation E
- Munster i /W. KUNSTVEREIN, 1377 Tobias and
the Angel
- Nantes. MUSÉE DES BEAUX ARTS 220 Ma-
donna (?)
273 Madonna
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- New Haven (U. S. A.) JARVES COLLECTION 41 Ma-
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52 St Jerome
72 Madonna in Clouds with Cherubim
(version of picture by Rosselli in
Uffizi)
80 St Sebastian 1479
81 Diana and Actæon
85 Creation of Adam and Eve
- New York. JAMES COLLECTION *Cassone-front* Sto-
ry of Actæon
MR STANLEY MORTIMER. Madonna
adoring Child
- Oxford. CHRIST CHURCH LIBRARY, 1 Madonna
adoring Child
MR T W JACKSON Madonna and
infant John
- Palermo. BARON CHIARAMONTE BORDONARO 63
Tondo Nativity -
- Paris. 1399. Venus and Cupids.

- Paris (Con) 1300A Madonna and two Angels (copy of lost Amico di Sandro, Cf Mart-selles)
- 1658 St Jerome Story of Esther
- M LÉON BOVNAT Madonna and infant John
- M GUSTAVE DREYFUS Madonna and infant John (P)
- BARON MICHELE LAZZARONI *Pietà*
Panel for Story of Esther
- M EUGÈNE RICHTENBERGER Nativity
- Peace Dale (Rhode Island, U S. A.) Mrs BACON,
THE ACORNS Madonna adoring Child
- Philadelphia. Mr JOHN G JOHNSON Battle Piece
Madonna and Angels against hedge of
Pinks Story of Nastagiodegh Onesti
Madonna adoring Child David
- Poiners. HÔTEL DE VILLE 102 Madonna
- Rome COUNT GREGORI STODGANOFF Head of
Virgin
- San Giovanni Valdarno ORATORIO DI S MARIA DELLE
GRAZIE Annunciation 1472
- Scotland. NEWBATTLE ABBEY (DALKEITH); MAR-
QUESS OF LOTHIAN Entombment
- Vienna. COUNT LANCKORONSKI Orpheus St
Sigismund and kneeling Youth E
PRINCE LIECHTENSTEIN Tondo Ma-
donna and Angels
- Wiesbaden. NASSAUISCHES KUNSTVEREIN, 6 Adora-
tion of Magi

PAOLO UCCELLO

1397-1475 Influenced by Donatello

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| Florence. | UFFIZI, 52 | Battle of S Romano |
| | DUOMO, WALL ABOVE ENTRANCE | Fresco |
| | | Four Heads of Prophets |
| | WALL L OF ENTRANCE | Fresco |
| | | Equestrian portrait of Sir John Hawkwood 1437 |
| | WINDOWS IN DRUM OF CUPOLA (from his designs) | Resurrection, Nativity |
| | | Ascension, Annunciation 1443 |
| | S MARIA NOVELLA, CLOISTER | Frescoes |
| | | Creation of Adam, Creation of Animals, Creation and Temptation of Eve E |
| | | The Flood, Sacrifice of Noah |
| London. | 583 | Battle of S Romano |
| | 758 | Profile of Lady (?) |
| New York. | METROPOLITAN MUSEUM, MARQUAND COLLECTION | Profiles of Woman and Man of Portinari Family |
| Oxford. | UNIVERSITY MUSEUM 28 | A Hunt |
| Paris. | 1272 | Portraits of Giotto Uccello Donatello Brunelleschi and Antonio Mantegna L |
| | 1273 | Battle of S Romano |
| | MNE EDOUARD ANDRÉ | St George and the Dragon |
| Urbino. | DUCAL PALACE, 89 | Story of the Jew and the Host 1468 |
| Vienna. | COUNT LANCOROVSKI | St George and the Dragon |

DOMENICO VENEZIANO.

About 1400-1461. Probably acquired his rudiments at Venice, formed under the influence of Donatello, Masaccio, and Fra Angelico.

Berlin.	64	Martyrdom of St Lucy
Florence	UFFIZI, 1305	Madonna and four Saints
	S CROCE, R WALL	Fresco The Baptist and St Francis L
London.	766, 767	Prescoes Heads of Monks
	1215	Fresco transferred to canvas Madonna enthroned

ANDREA VERROCCHIO

1435-1488 Pupil of Donatello and Alesso Baldovinetti, influenced by Pesellino

Berlin.	104A	Madonna and Angel E
Florence.	ACADEMY, 71	Baptism (in great part)
	UFFIZI 1204	Profile of Lady (?)
	3450	Annunciation (possibly with assistance of Credi)
London.	296	Madonna and two Angels (designed and superintended by Verrocchio) E
Milan.	POLDI PEZZOLI 157	Profile of Young Woman (?) E
Paris.	BARON ARTHUR SCHICKLER	Madonna (designed and superintended by Verrocchio)
Sheffield.	RUSKIN MUSEUM	Madonna adoring Child (designed by Verrocchio)
Vienna.	PRINCE LIECHTENSTEIN 32	Portrait of Lady

SCULPTURES

Berlin.	93	Sleeping Youth (terra-cotta)
	97A	Entombment (terra-cotta)
Florence.	BARGELLO	David (bronze) Bust of Woman (marble), .

- Florence (*Con*) OPERA DEL DUOMO Decapitation of
 Baptist (silver relief) 1480
 UFFIZI Madonna and Child (terra-cotta)
 PALAZZO VECCHIO COURTYARD Boy
 with Dolphin (bronze)
 S LORENZO SACRISTY Tomb of Cosimo
 de Medici (bronze) 1472
 INVER SACRISTY Lavabo (marble) (in
 part)
 OR SAN MICHELE OUTSIDE Christ and
 St Thomas (bronze) Finished 1483
 Paris M GUSTAVE DREYFUS Bust of Lady
 (marble)
 Venice. PIAZZA SS GIOVANNI E PAOLO Eque-
 strian Monument of Bartolommeo
 Colleoni (bronze) Left unfinished
 at death

VINCI see LEONARDO

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- Agram (Croatia). STROSSMAYER COLLECTION: Albertinelli, Fra Angelico, Bugiardini, Cosimo Rosselli
- Aix-en-Provence. MUSÉE Alunno di Domenico
- Altenburg. LINDENAU MUSEUM Amico di Sandro, Fra Angelico, Lorenzo Monaco, Mainardi, Pesellino Pier Francesco Fiorentino Sellajo
- Amsterdam. DR OTTO LANZ Cosimo Rosselli
- Arezzo. Alunno di Domenico, Rosso, Sellajo
- Ashridge Park (Berkhampstead). EARL BROWNLOW: Fra Bartolommeo Fra Filippo
- Azolo. CANONICA DELLA PARROCCHIA Bacchiacca
- Assisi. S FRANCESCO Cimabue, Giotto and Assistants, Pollajuolo
- Barnard Castle. BOWES MUSEUM Franciabigio
- Bergamo. CARRARA Sellajo
Lochi Albertinelli
MORELLI Albertinelli, Amico di Sandro, Bacchiacca, Baldovinetti, Botticelli, Botticini, Bronzino, Ridolfo Ghirlandajo Lorenzo Monaco, Pesellino, Pier Francesco Fiorentino, Pontormo †
- Berlin. Amico di Sandro, Andrea del Sarto, Fra Angelico Bacchiacca, Baldovinetti,

- Carmignano (near Florence). PARISH CHURCH Pontormo
- Cassel. Bacchiacca, Bronzino, Granacci, Lorenzo Monaco
- Castel Fiorentino. CAPPELLA DI S CHIARA Benozzo
MADONNA DELLA TOSSE Benozzo
- Castellnuovo di Val d'Elsa. S BARBARA Pier Francesco Fiorentino
- Castiglione d'Olona (Varesotto). PALAZZO CASTIGLIONE Masolino
CHURCH Masolino
BAPTISTERY Masolino
- Castiglione Fiorentino. PINACOTECA Sellaio
COLLEGIATA Credi
- Certaldo. PALAZZO DEI PRIORI Pier Francesco Fiorentino
CAPPELLA DEL PONTE D'AGLIENA Benozzo Pier Francesco Fiorentino
- Chantilly. MUSÉE CONDÉ Amico di Sandro, Francia-
bigio, Granacci Pesellino, Pier di
Cosimo, Sellaio
- Chartres. MUSÉE Albertinelli
- Chatsworth. DUKE OF DEVONSHIRE Ridolfo Ghir-
landajo
- Chicago MR MARTIN RYERSON Botticini
- Città di Castello Granacci
DUOMO Rosso
- Cleveland (U. S. A.). HOLDEN COLLECTION Botticini
Credi Pier Francesco Fiorentino
- Colle di Val d'Elsa. PALAZZO ANTICO DEL COMUNE
Pier Francesco Fiorentino
VIA GOZZINO Pier Francesco Fiorentino
VIA S LUCIA Pier Francesco Fiorentino
S AGOSTINO Ridolfo Ghirlandajo
- Cologne. Benozzo, Manardi Cosimo Rosselli

- Copenhagen. THORWALDSEN MUSEUM Filippino Lippi
Lorenzo Monaco
- Cortona. SIGNOR COLOMARI Commo Rosselli
S DOMENICO Fra Angelico
GRISU Fra Angelico
- Cracow. POTOCKI COLLECTION Franciabigio
- Darmstadt. GRANACCI
- Detroit (U S A.) Pier Francesco Fiorentino
- Dijon. MUSÉE BACCHIACCA Bugiardini Francia
bigio Pier Francesco Fiorentino
Rosso Sellajo
- Dresden. ALUNNO DI DOMENICO Andrea del Sarto
Bacchiacca Botticelli Carl Credi
Franciabigio Garbo Mainardi Pier
di Cosimo
- Bublin. NATIONAL GALLERY GRANACCI
- Bulwich (near London) Pier di Cosimo
- Büsseldorf. ACADEMY Fra Angelico Carl Cosimo
Rosselli
- Dzikow (Poland) M ZANISLAS TARNOWSKI Pon
tormo
- Eastnor Castle (Ledbury) LADY HENRY SOMERSET
Carl Pier Francesco Fiorentino
Cosimo Rosselli Sellajo
- Empoli. OPERA DEL DUOMO Botticini Lorenzo
Monaco Pesellino Pier Francesco
Fiorentino Cosimo Rosselli Sellajo
DAPTISTERY Masolino
S STEFANO Masolino
- Englewood (New Jersey, U S A.) MR DANIEL FELL
OWS PLATT Pier Francesco Fio ren
tino Sellajo
- Esber MR HERBERT P COOK Carl
- Fiesole S ANSANO (to be transferred to Museo)
Lorenzo Monaco Sellajo

Fiesole. (*Con*) DUOMO Cosimo Rosselli

S FRANCESCO Pier di Cosimo

Figline (Val d'Arno Superiore). S PIERO AL TERRENO
Bugiardini

Florence. ACADEMY Albertinelli Alunno di Domenico, Andrea del Sarto, Fra Angelico, Baldovinetti, Fra Bartolommeo, Benozzo, Botticelli, Botticini Cimabue, Credi, Franciabigio, Garbo, Domenico and Ridolfo Ghirlandajo, Giotto, Granacci, Filippino Lippi, Fra Filippo Lippi, Lorenzo Monaco, Masaccio, Michelangelo, Orcagna, Pesellino, Pontorno, Cosimo Rosselli, Sellajo, Verrocchio

BARGELLO Assistant of Giotto, Lorenzo Monaco, Mainardi, Michelangelo, Orcagna, Pier Francesco Fiorentino, Antonio Pollajuolo, Rosso, Verrocchio

PIRRI Albertinelli, Amico di Sandro, Andrea del Sarto, Bacchusacca, Fra Bartolommeo, Botticini, Bronzino, Bugiardini, Franciabigio, Ridolfo Ghirlandajo, Granacci, Filippino Lippi, Fra Filippo Lippi, Pier di Cosimo, Pontorno, Rosso, Sellajo

UFFIZI Albertinelli, Alunno di Domenico Andrea del Sarto, Fra Angelico, Baldovinetti, Fra Bartolommeo, Benozzo, Botticelli, Botticini Bronzino, Bugiardini, Carli, Castagno, Credi, Franciabigio, Domenico and Ridolfo Ghirlandajo, Assistant of Giotto, Granacci, Leonardo Filippino Lippi,

- Florence (Con) Fra Filippo Lippi Lorenzo Monaco
 Mainardi Michelangelo Orcagna
 Pier di Cosimo Pier Francesco Fiorentino The Pollajuoli Pontormo,
 Cosimo Rosselli Rosso Sellajo Paolo
 Uccello Domenico Veneziano Ver
 roccchio
- BIBLIOTECA LAURENZIANA Lorenzo Mon
 aco
- BIGALLO Ridolfo Ghirlandajo Sellajo
- BOBOLI GARDENS Michelangelo
- CASA BUONARROTI Michelangelo
- CENACOLO DI S APPOLONIA Botticini
 Castagno Pier Francesco Fiorentino
 Sellajo
- CENACOLO DI FOLIGNO Amico di
 Sandro
- CHIOSTRO DELLO SCALZO Andrea del
 Sarto Franciabigio
- COLLEGIO MILITARE Pontormo
- HOSPITAL Castagno Lorenzo Monaco
- INNOCENTI GALLERY Munno di Dome
 nico Pier di Cosimo
- ISTITUTO DEI MINORENNI CORRIGENDI
 GRANACCI
- SAN LORENZO NEW SACRISTY Michel
 angelo
- MUSEO DI SAN MARCO Alunno di Dome
 nico Fra Angelico Fra Bartolommeo
 Bugiardini Domenico Ghirlandajo
 Lorenzo Monaco Pontormo Sellajo
- OPERA DEL DUOMO Antonio Pollajuolo
 Verrocchio
- PALAZZO RICCARDI Benozzo Fra Filippo
 Lippi

Fiesole (*Con*) DUOMO Cosmo Rosselli

S FRANCESCO Pier di Cosimo

Figline (Val d'Arno Superiore). S PIERO AL TERRENO
Bugiardini.

Florence. ACADEMY Albertinelli Alunno di Domen-
ico Andrea del Sarto, Fra Angelico,
Baldovinetti Fra Bartolommeo Be-
nozzo Botticelli Botticini Cimabue,
Credi, Franciabigio, Garbo, Dome-
nico and Ridolfo Ghirlandajo, Giotto
Granacci, Filippino Lippi Fra Filippo
Lippi, Lorenzo Monaco, Masaccio,
Michelangelo Orcagna, Pesellino,
Pontorno, Cosimo Rosselli, Sellajo
Verrocchio

BARCELLO Assistant of Giotto, Lorenzo
Monaco, Mainardi Michelangelo,
Orcagna, Pier Francesco Fiorentino,
Antonio Pollajuolo, Rosso Verroc-
chio

PITTI Albertinelli, Amico di Sandro,
Andrea del Sarto Bacchiacca Fra
Bartolommeo Botticini, Bronzino,
Bugiardini, Franciabigio, Ridolfo
Ghirlandajo Granacci Filippino Lip-
pi, Fra Filippo Lippi, Pier di Cosimo,
Pontorno Rosso, Sellajo

UFFIZI Albertinelli Alunno di Domen-
ico, Andrea del Sarto, Fra Angelico,
Baldovinetti Fra Bartolommeo Be-
nozzo Botticelli Botticini Bronzino,
Bugiardini Carli, Castagno Credi,
Franciabigio, Domenico and Ridolfo
Ghirlandajo Assistant of Giotto,
Granacci, Leonardo Filippino Lippi,

- Florence, (CON) SIGNOR ANGELO ORVIETO: Cosimo Rosselli
 PALAZZO PITTI Botticelli
 PALAZZO PUCCI Credi
 MARCHESE MANFILI RICCARDI Alunno di Domenico
 MRS ROSS, POGGIO GHERARDO Carl
 CONTI SERRISTORI Bacchiacca, Pier Francesco Fiorentino
 MARCHESI PIO STROZZI Botticelli
 PALAZZO TORRIGIANI Ridolfo Ghirlandajo, Filippino Lippi, Mainardi
 TORRE DEL GALLO (VILLINO) Antonio Pollajuolo
 S AMBROGIO Baldovinetti, Carl, Filippino Lippi, Cosimo Rosselli
 SS ANNUNZIATA Andrea del Sarto, Baldovinetti, Castagno Franciabigio, Pontorno, Cosimo Rosselli, Rosso
 BADIA Filippino Lippi, Orcagna
 LA CALZA (PORTA ROMANA) Franciabigio
 CARMINE Filippino Lippi, Masaccio, Masolino
 S CROCE Bugiardini, Giotto and Assistants, Lorenzo Monaco, Mainardi, Orcagna, Cosimo Rosselli, Domenico Veneziano
 S DOMENICO DI FIESOLE Fra Angelico, Credi
 DUOMO Baldovinetti, Castagno, Credi, Domenico Ghirlandajo, Michelangelo, Paolo Uccello
 S FELICE Assistant of Giotto
 S FELICITA Pontorno

- Florence (*Con*) PALAZZO VECCHIO Bronzino Domenico
and Ridolfo Ghirlandajo Verrocchio
(PITTI see above)
SAN SALVI Andrea del Sarto
SCUOLE ELEMENTARE (Via della Colonna) Carl
(UFFIZI see above)
VIA CONSERVATORIO CAPPONI, No 11
Carl
VIA RICASOLI Cosimo Rosselli
PALAZZO ALESSANDRI Benozzo Fra
Filippo Lippi
MR B BERYSON Baldovinetti Bronzino Carl Orcagna Cosimo Rosselli
DUCA DI BRINDISI Botticini Carl
MR HENRY WHITE CANNON VILLA DOCCIA Carl
PALAZZO CAPPONI MARCHESE FARINOLA
Botticelli Pontormo
PALAZZO CORSINI Albertinelli Amico di
Sandro Andrea del Sarto Bacchiacca Carl Ridolfo Ghirlandajo
Filippino Lippi Pontormo Cosimo Rosselli
MME FINALI VILLA LANDAU Cosimo Rosselli
MR HERBERT P HORNE Benozzo Filippino Lippi Pier di Cosimo Sellajo
MR EDMUND HOUGHTON Pier Francesco Fiorentino
CONTESSA LARDAREL Botticini
MR CHARLES LOESER Lorenzo Monaco
CONTE NICCOLINI Bacchiacca
CONTE FERNANDO DEI NOBILI Pier Francesco Fiorentino Sellajo

Florence (CON) PAZZI CHAPEL Baldovinetti
 S PROCOLO Carl
 LA QUIETE Ridolfo Ghirlandajo Sellajo
 S SPIRITO Botticini Carl Credi, Filippino Lippi Sellajo
 S TRINITA Baldovinetti Domenico Ghirlandajo, Lorenzo Monaco

Places near Florence

BROZZI PATTORIA ORSINI Mainardi
 S ANDREA Botticini Carl
 CERTOSA Albertinelli, Orcagna, Pontorno
 CORBIGNANO (NEAR SETTIGNANO) CAPPELLA VANELLA Botticelli
 GANOALANDI (BETWEEN FLORENCE AND SIGNA), S MARTINO Sellajo
 BADIA DI PASSIONANO (TAVERNELLE), REPECTORY Domenico Ghirlandajo
 PIAN DI MUONONE S M MADDALENA Fra Bartolommeo
 POGGIO A CAJANO (ROYAL VILLA) Andrea del Sarto Franciabigio Filippino Lippi Pontorno
 QUINTOLE S PIETRO Granacci
 SCANDICCI COMTESSE DE TURENNE Credi
 VILLAMAGNA S DONNINGO Granacci

Forl. Credi

Frankfort a /M. STÄDELINSTITUT Pier Francesco Fiorentino Pontorno Rosso

Frome (Somerset) LADY HORNER MELLE PARK Pier Francesco Fiorentino

Geneva. MUSEE Albertinelli

Genoa. PALAZZO ADORNO Cosimo Rosselli

PALAZZO BIANCO Filippino Lippi Pontorno

- Florence (*Con*) S FRANCESCO DELLE STIVATE
 Pier Francesco Fiorentino
 S FREDIANO Sellajo
 S GIOVANNINO DEI CAVALIERI Lorenzo
 Monaco Pier Francesco Fiorentino
 Sellajo
 S GIUSEPPE Lorenzo Monaco
 INNOCENTI (CHURCH) Allievo di Dome-
 nico Ghirlandajo
 S JACOPO SOPRA ARNO Sellajo
 S LORENZO BROZZINO Fra Filippo Lippi
 Pier di Cosimo Rosso Verrocchio
 S LUCIA DE MAGNOLI (TRA LE ROVIN
 ATE) Sellajo
 S MARCO Baldovinetti Fra Bartolom
 meo
 S M MADDALENA DEI PAZZI Carl
 Cosimo Rosselli
 S M NOVELLA Bugiardini Domenico
 Ghirlandajo Filippino Lippi Masac
 cio Orcagna Paolo Uccello
 S MARGHERITA A MONTICI Assistant of
 Giotto
 S MICHELE VISDOMINI Pontorno
 S MINIATO Baldovinetti Assistant of
 Giotto Antonio Pollajuolo
 S NICCOLÒ Piero Pollajuolo
 CHIOSTRO DEGLI OBLATI (25 Via S
 Egidio) Lorenzo Monaco
 OGNISSANTI Botticelli Domenico Ghir
 landajo
 CHIESA DI ORBETELLO Mainardi.
 OR SAN MICHELE Credi Orcagna, Ver
 roccchio
 S. PANCRAZIO Baldovinetti

- Liverpool. WALKER ART GALLERY Alunno di Domenico, Pier Francesco Fiorentino, Cosimo Rosselli, Sellajo
- Locko Park (near Derby). MR CHARLES DRURY-LOWE Bacchiacca, Benozzo, Carli, Castagno, Mainardi
- London. Amico di Sandro, Andrea del Sarto, Fra Angelico, Bacchiacca, Fra Bartolommeo, Benozzo, Botticelli, Botticini, Bronzino, Bugiardini, Castagno, Credi, Franciabigio, Domenico and Ridolfo Ghurlandajo, Filippino and Fra Filippo Lippi, Lorenzo Monaco, Mainardi, Michelangelo, Orcagna, Pier di Cosimo, Pier Francesco Fiorentino, Antonio Pollajuolo, Pontormo, Cosimo Rosselli, Sellajo, Paolo Uccello, Domenico Veneziano, Verrocchio
- H M THE KING, BUCKINGHAM PALACE: Benozzo
- BURLINGTON HOUSE, DIPLOMA GALLERY Leonardo, Michelangelo
- HERTFORD HOUSE Andrea del Sarto, Pier di Cosimo
- VICTORIA AND ALBERT MUSEUM Amico di Sandro, Benozzo, Granacci Michelangelo Pier Francesco Fiorentino, Antonio Pollajuolo
- BEIT COLLECTION Michelangelo
- MR ROBERT BENSON Amico di Sandro, Andrea del Sarto, Botticini, Carli, Franciabigio, Garbo, Domenico Ghurlandajo, Granacci, Filippino Lippi, Pier di Cosimo

- Genoa (*Con.*) PALAZZO BRIGNOLE-SALE Pontormo
 Glasgow CORPORATION GALLERY Garbo
 MR WILLIAM BEATTIE Credi Ridolfo
 Ghirlandajo Pier di Cosimo
 MR JAMES MANN Granacci
 Gloucester HIGHNAM COURT SIR HUBERT PARRY
 Albertinelli Credi Lorenzo Monaco
 Pescellino Pier Francesco Fiorentino
 Sellajo
 Göttingen. UNIVERSITY GALLERY Botticini Credi
 Pier Francesco Fiorentino Sellajo
 Grenoble MUSÉE Fra Bartolommeo
 Gubbio Pier Francesco Fiorentino
 The Hague Albertinelli Bronzino Pier di Cosimo
 Hamburg WEBER COLLECTION Credi Francia
 bigio Mainardi Pier Francesco
 Fiorentino
 Hanover KESTNER MUSEUM Credi
 PROVINCIALMUSEUM Sellajo
 Harrow-on the Hill REV J STODOLY Pier di Co
 simo Pier Francesco Fiorentino
 Hatfield. MR CHARLES BUTLER WARREN WOOD
 Pier Francesco Fiorentino Pontormo
 Hildesheim. Mainardi
 Horsmonden (Kent) MRS AUSTEN CAPEL MANOR
 Alunno di Domenico Amico di
 Sandro
 Ince Blundell Hall (Lancashire) MR. CHARLES WELD
 BLUNDELL Sellajo
 Kiel PROF MARTIUS Filippino Lippi
 Le Mans. MUSÉE Carl Pier Francesco Fiorentino
 Lewes. MR E P WARREN LEWES HOUSE Filippino
 Lippi
 Lille. MUSÉE Pier Francesco Fiorentino Sel
 lajo.

- Liverpool. WALKER ART GALLERY Alunno di Domenico, Pier Francesco Fiorentino, Cosimo Rosselli, Sellajo
- Locko Park (near Derby). MR CHARLES DRURY-Lowe Bacchiacca, Benozzo, Carl, Castagno, Mainardi
- London. Amico di Sandro, Andrea del Sarto, Fra Angelico, Bacchiacca, Fra Bartolommeo, Benozzo, Botticelli, Botticini, Bronzino, Bugiardini, Castagno, Credi, Franciabigio, Domenico and Ridolfo Ghirlandajo, Filippino and Fra Filippo Lippi, Lorenzo Monaco, Mainardi, Michelangelo, Orcagna, Pier di Cosimo, Pier Francesco Fiorentino, Antonio Pollajuolo, Pontormo, Cosimo Rosselli, Sellajo, Paolo Uccello, Domenico Veneziano, Verrocchio
- H M THE KING, BUCKINGHAM PALACE: Benozzo
- BURLINGTON HOUSE, DIPLOMA GALLERY Leonardo, Michelangelo
- HERTFORD HOUSE Andrea del Sarto, Pier di Cosimo
- VICTORIA AND ALBERT MUSEUM Amico di Sandro, Benozzo, Granacci, Michelangelo, Pier Francesco Fiorentino, Antonio Pollajuolo
- BEIT COLLECTION Michelangelo
- MR ROBERT BENSON Amico di Sandro, Andrea del Sarto Botticini, Carl, Franciabigio, Garbo, Domenico Ghirlandajo, Granacci, Filippino Lippi, Pier di Cosimo.

- Genoa (Gen.) PALAZZO BRIGNOLE-SALE Pontorno
 Glasgow CORPORATION GALLERY Garbo
 MR. WILLIAM BEATTIE Credi, Ridolfo
 Ghirlandajo Pier di Cosimo
 MR. JAMES MANN Granacci
 Gloucester HIGHNAM COURT SIR HUBERT PARRY
 Albertinelli, Credi Lorenzo Monaco
 Pesellino Pier Francesco Fiorentino
 Sellajo
 Göttingen. UNIVERSITY GALLERY Botticini Credi
 Pier Francesco Fiorentino Sellajo
 Grenoble. MUSÉE Fra Bartolommeo
 Gubbio Pier Francesco Fiorentino
 The Hague Albertinelli Bronzino Pier di Cosimo
 Hamburg. WEBER COLLECTION Credi Francia
 bgio, Mainardi Pier Francesco
 Fiorentino
 Hanover KESTNER MUSEUM Credi
 PROVINCIALMUSEUM Sellajo
 Harrow-on the Hill REV J STODOLY Pier di Co-
 simo Pier Francesco Fiorentino
 Hatfield. MR. CHARLES BUTLER WARREN WOOD
 Pier Francesco Fiorentino Pontorno
 Hildesheim. Mainardi.
 Horshamdon (Kent) MRS AUSTEN CAPEL MAYOR
 Alunno di Domenico, Amico di
 Sandro
 Ince Blundell Hall (Lancashire) MR. CHARLES WELD
 BLUNDELL Sellajo.
 Kiel PROF MARTIUS Filippino Lippi
 Le Mans. MUSÉE Carl Pier Francesco Fiorentino.
 Lower. MR E P WARREN LEWES HOUSE Filipp-
 no Lippi
 Lille. MUSÉE Pier Francesco Fiorentino Sel-
 lajo.

- Liverpool WALKER ART GALLERY Alunno di Domenico, Pier Francesco Fiorentino, Cosimo Rosselli, Sellaio
- Locks Park (near Derby). MR CHARLES DRURY. LOWE Bacchiacca, Benozzo, Carlo, Castagno, Mannardi
- London Amico di Sandro, Andrea del Sarto, Fra Angelico Bacchiacca, Fra Bartolomeo, Benozzo, Botticelli, Botticini, Bronzino Bugiardini, Castagno, Credi, Franciabigio, Domenico and Ridolfo Ghirlandajo, Filippino and Fra Filippo Lippi, Lorenzo Monaco, Mannardi Michelangelo, Orcagna, Pier di Cosimo Pier Francesco Fiorentino, Antonio Pollajuolo, Pontorno, Cosimo Rosselli, Sellaio, Paolo Uccello, Domenico Veneziano, Verrocchio
- H. M. THE KING, BUCKINGHAM PALACE: Benozzo
- BURLINGTON HOUSE, DIPLOMA GALLERY Leonardo, Michelangelo
- HARTFORD HOUSE Andrea del Sarto, Pier di Cosimo
- VICTORIA AND ALBERT MUSEUM Amico di Sandro, Benozzo, Gherardo Michelangelo Pier Francesco Fiorentino, Antonio Pollajuolo
- BIRT COLLECTION Michelangelo
- MR ROBERT BARNES Amico di Sandro, Andrea del Sarto, Botticini, Carlo, Franciabigio, Carlo, Domenico Ghirlandaio, Gherardo, Filippino Lippi, Pier di Cosimo

- London. (*Con*) MR CHARLES BEINSLEY MARLAY
 Alunno di Domenico Botticini
 Sellajo
 DUKE OF BUCCLEUGH Granacci.
 MR CHARLES BUTLER Bacchiacca Bot
 ticini Credi Pier Francesco Fioren
 tino Cosimo Rosselli Sellajo
 EARL CRAWFORD Sellajo
 MR. WILLIAM E GREY Pier Francesco
 Fiorentino
 MRS LOUISA HERBERT Pier Francesco
 Fiorentino
 MR. J P HESELTINE Botticelli
 COL G L HOLFORD DORCHESTER HOUSE
 Fra Bartolommeo Garbo Pesellino
 LADY HORNER Pier Francesco Fioren
 tino
 SIR H HOWORTH Mairardi
 EARL OF ILCHESTER, HOLLAND HOUSE
 Sellajo
 SIR KENNETH MUIR MACKENZIE Alunno
 di Domenico
 MR. LUDWIG MONO Fra Bartolommeo
 Botticelli, Domenico Ghirlandaio
 Pontorno
 MR J PIERPONT MORGAN Castagno Do
 menico Ghirlandaio
 EARL OF NORTHBROOK Fra Bartolom
 meo Bugiardini Franciabigio
 EARL OF PLYMOUTH Pier di Cosimo
 Pontorno
 MR CHARLES RICKETTS Garbo Pier di
 Cosimo Sellajo
 MR C A ROBINSON Benozzo
 EARL OF ROSEBURY Credi

- London. (*Con*) MR LEOPOLD DE ROTHSCHILD Andrea del Sarto
 MR GEORGE SALTING Domenico and Ridolfo Ghirlandajo, Mainardi, Sellajo
 SIR HENRY SAMUELSON Garbo, Filippino Lippi
 MR A E STREET Pier di Cosimo
 MRS J E TAYLOR Fra Angelico
 MR T VASEL Franciabigio
 MR HENRY WAGNER Lorenzo Monaco, Pier Francesco Fiorentino
 MR VERNON WATNEY Sellajo
 SIR JULIUS WERNHER Filippino Lippi
 MR FREDERICK A WHITE Bacchiacca
 EARL OF YARBOROUGH Franciabigio
 Longleat (*Warrminster*). MARQUESS OF BATR Alunno di Domenico Credi Mainardi
 Lovere. ' GALLERIA TADINI Alunno di Domenico
 Lucardo (*near Certaldo*). PARISH CHURCH Ridolfo Ghirlandajo
 Lucca. Fra Bartolommeo, Bronzino Carl Pontormo
 MARCHESE MANSI (S M FORISPORTAM) Granacci
 DUOMO Fra Bartolommeo Domenico Ghirlandajo, Cosimo Rosselli
 S FRANCESCO Cosimo Rosselli
 S MICHELE Filippino Lippi
 Lyons. MUSÉE Sellajo
 M EDOUARD AYNARD Fra Angelico, Garbo, Fra Filippo Lippi, Mainardi, Pier di Cosimo, Sellajo
 Madrid. MUSÉE DEL PRADO Andrea del Sarto Fra Angelico

- Madrid (Con) DUKF OF ALBA Albertinelli Fra
Angeico
- Marsellies. Musé Sellajo
- Mayence Credi
- Meiningen. GRAND DUCAL PALACE Amico di Sandro
Benozzo
- Milan. AMBROSIANA Botticelli
BORROMEO Alunno di Domenico Pier di
Cosimo
BRERA Benozzo Bronzino
POLDI PEZZOLI Albertinelli Alunno di
Domenico Botticelli Carl Pesel
lino Sellajo Verrocchio
CONTI BAGATI VALSECCHI Sellajo
CONTE CASATTI Credi Cosimo Rosselli
COMM BENIGNO CRESPI Bacchiacca
Ridolfo Ghirlandajo Granacci Lo
renzo Monaco Mainardi
DR GUSTAVO FRIZZONI Bacchiacca
CAV ALDO NOSEDA Lorenzo Monaco
PRINCE TRIVULZIO Amico di Sandro
Michelangelo Pier di Cosimo Pon
tormo Sellajo
S MARIA DELLE GRAZIE Bugiardini
Leonardo
- Modena Botticini Bugiardini Franciabigio
- Mombello (near Milan) PRINCE PIO DI SAVOIA
Bugiardini
- Montefalco PINACOTHECA (S FRANCESCO) Benozzo
S FORTUNATO Benozzo
- Montefortino (near Amandola, Marches) MUNICIPIO
Botticini Pier Francesco Fioren
tino
- Montemarciano (Val d'Arno Superiore) Masaccio
- Montepulciano Carl

- Munich. ALTE PINAKOTHEK Albertinelli Fra Angelico Bacchiacca Credi Garbo Giotto and Assistant Granacci Fra Filippo Lippi Mainardi Masolino Sellaio
- Munster i /W. LOTZBECK COLLECTION Lorenzo Monaco KUNSTVEREIN Mainardi Cosimo Rosselli Sellaio
- Nantes. MUSÉE DES BEAUX ARTS Sellaio MUSÉE DOBRET Sellaio
- Naples. Amico di Sandro Andrea del Sarto Fra Bartolommeo Garbo Filippino Lippi Masaccio Masolino
- Narbonne. MUSÉE FILANGIERI Amico di Sandro
- Narni. MUSÉE Pier Francesco Fiorentino MUNICIPIO Alunno di Domenico Be-
nozzo Domenico Ghirlandajo
- New Haven (CONN., U S A.) JARVIS COLLECTION
Alunno di Domenico Domenico and
Ridolfo Ghirlandajo Granacci Filip-
pino Lippi Lorenzo Monaco Or-
cagna Pier di Cosimo Pier Fran-
cesco Fiorentino Antonio Polla-
juolo Pontorno Sellaio
- Newlands Manor (Hampshire) COL CORNWALLIS
WEST Pier di Cosimo
- Newport (U S A) MR THEODORF M DAVIS THE
REEF Bugiardini
- New York METROPOLITAN MUSEUM Bugiardini Pier
di Cosimo Piero Pollajuolo Paolo
Uccello
- MRS GOULD BRONZINO
HAYENMEYER COLLECTION BRONZINO
JAMES COLLECTION Sellaio
MR STANLEY MORTIMER Sellaio

- New York (Col) MR RUTHERFORD STUYVESANT
 Franciabigio
- Nimes. MR SAMUEL UNTERMEYER Albertinelli
- Olantigh Towers (Wye) GOWER COLLECTION Franciabigio
- MR ERLE DRAX Bugiardini
- Carl
- Oldenburg Bugiardini, Pontorno
- Orvieto DUOMO Fra Angelico
- Oxford. CHRIST CHURCH LIBRARY Alunno di
 Domenico Amico di Sandro Bac
 chiacca Carl Granacci Filippino
 Lippi Pier di Cosimo Sellajo
- UNIVERSITY GALLERIES Bronzino Credi
 Granacci Fra Filippo Lippi Mai
 nard Paolo Uccello
- MR T W JACKSON Franciabigio Sel
 lajo
- Padua. ARENA CHAPEL Gatto
- Palermo BARON CHIARAMONTE BORDONARO Alun
 no di Domenico Botticini Mai
 nardi Orcagna Pier Francesco Fi
 orentino Pontorno Sellajo
- Panshanger (Hertford) Fra Bartolommeo Granacci
 Pontorno
- Panzano (between Florence and Siena) S MARIA
 Botticini
- Parcieux (near Trévoux) LA GRANGE BLANCHE M
 HENRI CHALANDON Botticini Lo
 renzo Monaco Pier Francesco Fi
 orentino
- Paris. LOUVRE Albertinelli Alunno di Dome
 nico Amico di Sandro Andrea del
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